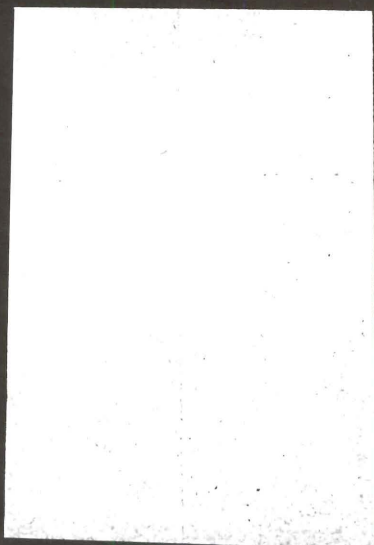
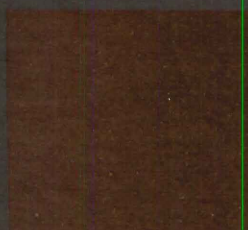


arts & architecture

PRICE 50 CENTS



MAY 1953



Hospital with a Bright Future: Architects H. C. Chambers and Lester Hibbard used Hermosa 6 x 4 1/4 Tile to create this handsome Hydrotherapy Room at Los Angeles' new Shriners' Crippled Children's Hospital. Fairy Tale murals by Malcolm Cameron were reproduced on tile by Gladding, McBean. Contractor: Pozzo Construction Co. Tile installation: Bruner Marble and Tile Co.



Hermosa
REAL CLAY
Tile

ECONOMICAL

Hermosa Tile costs no more than many less acceptable materials, yet it provides maximum utility—minimum maintenance.

VERSATILE

Hermosa Tile is equally at home in kitchen, bath, lanai, or living room. It fits both provincial and contemporary concepts.

DISTINCTIVE

Hermosa Tile's many decorative themes and wide color range provides a springboard for imaginative architects.

ENDURING

Hermosa Tile is high-fired from the finest ceramic materials. It will still be new long after substitutes show tell-tale scratches, burns and blisters.

**GLADDING,
MCBEAN & CO.**

LOS ANGELES

SAN FRANCISCO

PORTLAND

SEATTLE

SPOKANE



Coffee Table, brass, glass and rosewood,
No. 5309. Sofa, 9' long, No. 4907.
All Dunbar furniture is
designed by Edward Wormley.

DUNBAR

*for
Modern*

DUNBAR FURNITURE CORPORATION OF INDIANA
EXECUTIVE OFFICES AND FACTORY: BERNE, INDIANA

LOS ANGELES: 8745 WEST THIRD STREET
NEW YORK: 305 EAST 63RD STREET
CHICAGO: 635 MERCHANDISE MART
BOSTON: 92 NEWBURY STREET
KANSAS CITY: 202 MERCHANDISE MART

ART

JAMES FITZSIMMONS

Willem De Kooning's recent exhibition at the Sidney Janis Gallery was probably the most controversial that New York has had in several years. The gallery was crowded every day and the paintings aroused a great deal of puzzled and sometimes angry discussion.

Two weeks have passed since I saw De Kooning's paintings of *The Woman* for the first time. I have seen them eight times in all, because I have always admired this artist's work and it bothered me to find that though I did not like his new paintings, I could not get them off my mind. Each time I went to the gallery I took notes which I later expanded and pieced together, until I discovered that I had written 10,000 words describing and analyzing the paintings and explaining why they were bad. I have just torn up everything I wrote and I retract most of what I said.

I still don't like the paintings. Probably it is impossible for a person who believes that good painting is the coherent organization of a flat surface by means of line, shape and color to find them wholly satisfying. But though we set up a canon of form, we recognize that art is more than methodology. To appreciate the strange aesthetic of De Kooning's new paintings I had first to recognize that they were a-logical rather than illogical in their organization. There is a complex formal integration in the best of them, but I do not think that that is what De Kooning was after—any more than it is what Turner was after when he painted his storms.

Having looked at these paintings as objectively as I can, and against most of my convictions as to what a work of art should be, I believe that at least two of them, Nos. 1 and 3, are probably great. Great in their horror, as the Isenheim Altarpiece, Goya's *Disasters of War*, certain images of Kali, and Picasso's *Guernica* are great. Among American paintings, I have seen many which I believe to be better (more coherent) art, but not one that has disturbed me so deeply.*

De Kooning's paintings of *The Woman* are the ugliest and most horridly revealing that I have seen. I am not talking about their physical appearance—which I find repellent enough, though there are exquisite passages in each—but about the woman, the creature,

De Kooning: *The Woman III*

the goddess they depict. I have spoken to one or two people who insist that she is quite beautiful in her way. She is, but not here. That is her other aspect, implicit in the fact that she is a goddess.

What I have written so far may seem subjective in the extreme, and of course it is. In a way it has to be, for it is to the unconscious (and to the American unconscious in particular, I fear) that *The Woman* appeals. But I find that my reaction is by no means unique. I know of one painter who has been unable to paint since he saw the paintings, and I have heard at least a dozen others describe them as "profoundly disturbing" and call *The Woman* "a horror" and "an evil muse"—proof, I think, that the work is of more than

(continued on page 6)

*I submit that our criteria of greatness in art exceed but are not identical to (though they may include) our criteria of goodness. Certainly we are more tolerant of inconsistencies, lacks and dull passages in a great work than we are of similar shortcomings in lesser works. Most of the writing about great art is not criticism but apologetics.

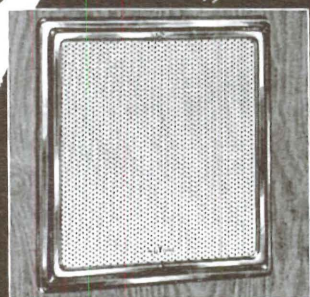


NUTONE

NUTONE 10" VERTICAL KITCHEN FAN

Gets rid of kitchen grease and odors faster in larger kitchens. More powerful 1100 C.F.M. -- quiet -- ideal for ranch type or flat top roofs. One-piece grille, easy to remove and wash like a dish. One of 8 basic NuTone Models -- in white or chrome.

BUILDERS ASKED FOR THEM!
ARCHITECTS DESIGNED THEM!



NUTONE

NUTONE RECESSED DOOR CHIME

A contemporary functional design -- blends with any decoration. Easy to install anywhere -- flush with wall, ceiling, or near baseboard. Double musical note for front door -- single for rear. One of 15 NuTone Door Chime models.

Every Modern Home Needs NuTone

VENTILATING FANS • DOOR CHIMES • ELECTRIC CEILING HEATERS

FREE Completely illustrated literature, specifications, and installation data. Write NUTONE, INC., 1734 S. Maple Ave., Los Angeles 15, Calif.

arts & architecture

EDITOR: JOHN ENTENZA

EDITORIAL ASSOCIATES

Flora M. Brown
Herbert Matter
James Fitzsimmons
Jules Langsner
Peter Yates
Bernard Rosenthal
Grace Clements
Robert Joseph

STAFF PHOTOGRAPHERS

Harry Baskerville
Julius Shulman

EDITORIAL ADVISORY BOARD

Dr. Grace L. McCann Morley
William Wilson Wurster, A.I.A.
Ernest Born, A.I.A.
Richard J. Neutra, A.I.A.
Isamu Noguchi
Gardner A. Dailey, A.I.A.
Sumner Spaulding, F.A.I.A.
H. Roy Kelley, F.A.I.A.
Welton Becket, A.I.A.
Whitney R. Smith, A.I.A.
John Rex, A.I.A.
Mario Corbett, A.I.A.
Fred Langhorst, A.I.A.
John Funk, A.I.A.
Gregory Ain, A.I.A.
Finn Juhl
George Nelson
Gyorgy Kepes
Marcel Breuer
Konrad Wachsmann
Raphael Soriano, A.I.A.
Harriet Janis
Garrett Eckbo
Edgar Kaufman, Jr.
Dorothy Liebes
Esther McCoy
Edward Frank
Claire Falkenstein
Harold W. Grieve, A.I.D.

ADVERTISING:

ARTS & ARCHITECTURE
ATTENTION: S. Jonas
3305 Wilshire Boulevard
Los Angeles 5, California

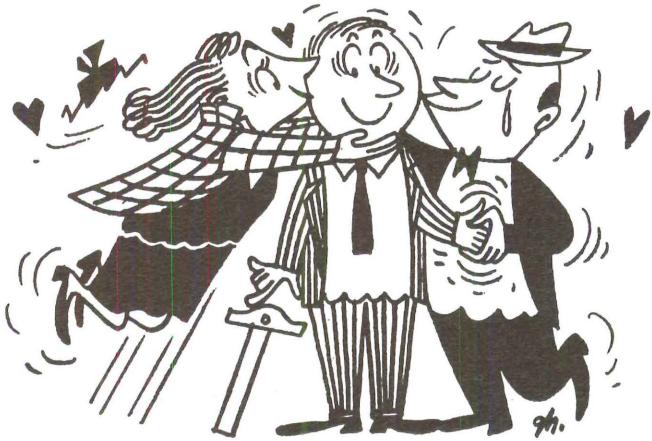
CONTENTS FOR MAY 1953

ARCHITECTURE

Guam: A Problem in Progress by Richard Neutra, Architect	17
New Store by Victor Gruen, Architect	22
House by David Wahler, Designer	24
House by Kazumi Adachi, Architect	26
Platform House by Thornton M. Abell, Architect	30

SPECIAL FEATURES

Compendium '53	14
Fernand Léger	28
Designing the High-Fidelity Music Room by Jack Lester	30
Art	4
Music	10
Notes in Passing	13
Case Study House Merit Specifications	34
J.O.B. Opportunity Bulletin	35
Currently Available Product Literature and Information	40



Built-in telephone facilities will make a hit with your clients

Your clients will appreciate your thoughtfulness if you include built-in telephone facilities in your building plans. Concealed conduit for telephone wiring and conveniently located telephone outlets allow them to change the position of their telephone without detracting from the beauty of their home with exposed wiring.

Just call Pacific Telephone's free Architects and Builders service. We'll be glad to help you plan for better living tomorrow in the homes you are building today.

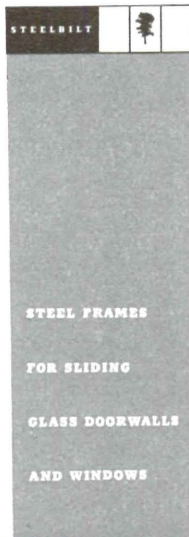
Put built-in telephone facilities in your plans



Pacific Telephone



You should know about Steelbilt's many exclusive engineering and construction features. They are detailed in our new brochure. Write for it.



STEELBILT
STEEL FRAMES
FOR SLIDING
GLASS DOORWALLS
AND WINDOWS

Steelbilt, Inc.
4801 East
Washington Blvd.
Los Angeles 22
California

STEELBILT

ART

continued from page 4

personal significance. I suspect that an artist who has the power to move people this deeply may be a great artist.

An evil muse then. If *The Woman* were only that, only a dark aspect of the goddess, she would be much easier to accept; she would be a sister of Circe, Cybele and Kali. But this muse is a child-woman, fantastically gross and ungainly—not at all like the goddesses we know, more like Little Audrey who laughed and laughed because she had set the cat on fire. It may be that for us she is Medusa. I have heard her described as the American woman of the future—a frightening thought, and absurd, of course, but also profoundly true. For this female personification of all that is unacceptable, perverse and infantile in ourselves, also personifies all that is still undeveloped. I can't explain her horrid fascination otherwise.

As I have indicated, it is exceedingly difficult to evaluate these paintings on a formal aesthetic basis. The second part of Goethe's *Faust* presents a similar problem. Goethe's work is more complex and profound, of course. It takes us beyond the leering guardians of the gate, through a densely figured underworld to a region of polarities and eternal rebirth. But like Part II of *Faust*, like *Zarathustra* and parts of *Macbeth* and *Lear*, *The Woman* makes our usual criteria seem inadequate and irrelevant.*

Attempts to discuss De Kooning's paintings of *The Woman* in conventional terms—Mr. Thomas B. Hess' etiological and stylistic analysis, "De Kooning paints a picture," in the March issue of *Art News*, for example—are unfruitful, and in the end do the paintings a disservice.**

The exhibition at Janis' consisted of six large (up to life-size) oils, six variations on a theme. The earliest was begun in 1950 and completed, more or less, a few days before being hung. In the intervening years this painting and the others in the group were repainted several times. (The exhibition also included a number of pastel drawings in which problems of anatomy and posing are explored. I found several of these quite exquisite and perhaps a little more coherently organized than the oils.)

In the paintings *The Woman* is shown standing or sitting or standing and sitting at once. (Undoubtedly De Kooning has studied the multiple image and "simultaneity" in Picasso, and probably in Duchamp as well.) *The Woman* has wide staring eyes, cat-eyes, with black pupils and pale green or chartreuse whites. Her shoulders are enormous; she has pancake breasts, a short thick waist, and relatively undeveloped legs. She could be a weight-lifter—or a cripple. She is the ugly sister of Pascin's child-women, the twin of Alban Berg's Lulu, capable of atrocious cruelties. As a physical type she belongs far back on the evolutionary scale: it is easier to think of her as the Bride of the Neanderthal than of the Unborn Hero. But though she belongs to the dawn of our history, she is still very much with us, and we must not be misled if she chooses to ride a bicycle and wear a boater instead of a crown.

Mr. Hess asserts that unlike "such older re-inventors of anatomy as Picasso," DeKooning was dissatisfied with conventional anatomical proportions when he created his woman. This seems to credit him with greater originality in this respect. If that is what Mr. Hess means, I think he is mistaken. In Picasso's *Friendship* (1908), *Woman with a Book* (1909), *Woman in Armchair* (1929), and *Dancer with Tambourine* (1938), it is not only the handling of perspective, it is also the proportions of the figure and face which are radically new.

The image of De Kooning's woman is built up on the canvas with line and color—slashing, sweeping, undulating line, and color that is as harshly unlovely in its overall effect as Beckmann's. (The mystique of this kind of expressionism seems to require blood, flesh and cinder colors.) Flesh pinks predominate; there is a lot of gray; an occasional smear of red, a passage of hard blue, and everywhere

**The Woman* has also been compared to Finnegans Wake. The comparison is misleading. If the works by Goethe, Nietzsche and Shakespeare are not entirely successful, it is not because they lack feeling, it is because feeling got out of hand. Whereas Finnegans Wake fails because Joyce was unable to infuse feeling, life, into the vast mountain of pedantry beneath which Anna Liffey flows.

**As Mr. Hess observes, we are dealing here with an art of ambiguity. But the major ambiguities and paradoxes in these paintings are of a special kind. Because they are never clearly defined or resolved, they are impossible to discuss in the way that the New Critics (who appear to be Mr. Sess' models) discuss ambiguity in, say, John Donne's poem "The Canonization." (See Cleanth Brooks: "The Well Wrought Urn.") I will return to this point presently.

the black line cutting in and out and around. Paint is thick and thin, scrubbed, dripped and splattered, scumbled and glazed, marbled, pitted, smooth and flaky—a lava crust, a gob of thick cream, an eddy, a jet, a torrent of color. Shapes overlap, their edges alternately blurred and razor-sharp. The brush is handled most often with a rushing, sweeping motion, and with great virtuosity, of course, for there is probably no one around who knows more about the techniques of painting than De Kooning.

But though so much is done with paint, with color, De Kooning's approach to painting is firstly linear. The canvas is not organized with blocks of color, as a Matisse is, for example. Nor does it "live" primarily in its color as a Bonnard does. The image is defined by line, and in retrospect we see it as a drawing in which color is used additively, to reinforce or complement, to fill in, and to heighten atmosphere. But this should not be construed as a defect: after all, color is used this way in Oriental painting, too.

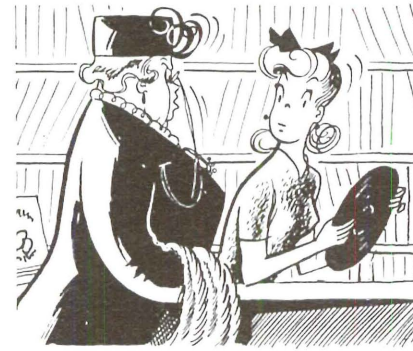
In his essay on *The Woman* to which I have referred, Mr. Hess asserts that "ambiguity . . . is a crucial element in this (and almost all important) art." And so it is. But I do not think that many of the ambiguities which Mr. Hess finds in these paintings are ambiguities in the true sense; nor, if they are, that they comprise the ambiguity which is crucial in this instance.

The art of a late culture is generally an art of ambiguity, an art, that is, which takes account of the paradoxicality and complexity of existence. Such art reflects an inclusive, relatively mature world view. The tragic sense of life, sometimes camouflaged by wit and irony, is a frequent characteristic of such art. Another characteristic is a fusion of form and content: there is no discrepancy between the two: they are inseparable: form is content. To produce such art the artist must maintain a certain detachment from his material and a unified attitude toward it—at least while working on it. When he does not succeed in this, when he is in effect identified with his material, the important ambiguity in his work is likely to be ambiguity of content. The split in the artist's attitude, the constant vacillation between naturalistic and purely pictorial considerations, is implicit in the fact that in such work we can readily examine form and content separately. I believe that this is the case with De Kooning's paintings of *THE WOMAN*, and I have tried to indicate where the crucial ambiguity of this work lies. If I have not succeeded—it is in the nature of the goddess herself.

The ambiguities which Mr. Hess has discovered in *The Woman*—ambiguities of perspective setting and anatomy, for the most part—are very minor in my opinion. They do not significantly affect the communication of the major ambiguity one way or the other. In many cases, as I have suggested, they are not really ambiguities at all. The formal-thematic elements which comprise De Kooning's paintings of *The Woman* may be divided into two groups: those which are identifiable (parts of the anatomy and face, mostly), and those which are not (windows, walls, doors, etc., in the background), having been altered beyond recognition in the painting process. The latter are meaningless except as abstract pictorial components—which is precisely what they are. The information which Mr. Hess, with De Kooning's aid, is able to provide about their origins in reality, enlightens us as to the artist's working procedure, but is irrelevant to an understanding of the finished paintings. (Just as the knowledge that the story of Hamlet comes out of Saxo does not help us to understand Shakespeare's play—or Hamlet's character.) For these unidentifiable elements to have other than structural meaning, they would have to be identifiable (as they are in many of Paul Klee's paintings, for example).

Ambiguity, as the New Critics use this word, does not mean imprecision or vagueness. Rather, it is the quality created by a cunning juxtaposition of images and ideas which (considered individually) are quite unequivocal. Certainly, if as Mr. Hess states, De Kooning sought an ambiguity which would remain undefined—what would that be? an ambiguous ambiguity?—his approach had nothing to do with that of the poets whose work is central in the New Criticism: Donne, Laforgue and Eliot, inter alia.

As for those elements in the paintings which are identifiable, which Mr. Hess also terms ambiguities—an arm drawn to suggest a leg, a shoulder rounded to resemble a breast—they might better be called visual puns. One remembers similar trompe l'oeil devices in the puzzle pictures of Schon, the composite images of Arcimboldo, and, in our own time, in drawings by Man Ray and Magritte: a face, for example, in which the eyes are breasts, the nose a navel, etc.



You look a little shocked, Madame!

Did you just find out that there are new types of recordings which you can not play on your Maxwell-vintage phonograph? Madame, there really is no need to be so upset. A simple attachment, for just \$12.95, may solve the whole problem; just plug it into dear old Maxwell and you will be able to play all of the different types of recordings which we have today. On the other hand, I seem to remember that you said not so long ago that it was time for a change. You really might enjoy changing to an up to date "Home Entertainment Center"—a high-fidelity music reproducing system with or without television. So—why not step up right now to our Sound Department and talk the whole thing over with Alfred Leonard (he is the one whom you hear every Sunday evening at ten over K.F.A.C. AM and FM). Perhaps he can even figure out a way to install completely new equipment in your present set, if you are sentimentally attached to its cabinet. You can take a look at some of the really superb cabinets which we have designed especially for those who will not put up with the "Early Grand Rapids" styling of most standard radio-phonographs and television sets. If you are planning to build or remodel—why not do away altogether with the cabinet and build the whole system into a convenient wall space? As one of the oldest specialists in this field, we have the men and the experience to do an outstanding job for you. In any event, you will be saving a good deal of money—because the prices in our Sound Department are as much as forty percent below the retail prices you would pay elsewhere.—I'm glad to see you smiling, madame!

Gateway to Music

3089 WILSHIRE BOULEVARD
LOS ANGELES 5 • DUnkirk 7-3393

Hours: Weekdays 10 A.M. to 6 P.M.
Monday & Thursday Eves. to 9
Convenient free Parking in rear
(Enter from Shatto Place)

My basic objection to the interpretation of the paintings in these terms is that it tends to falsify their meaning, and to make them less meaningful than they are. For insofar as form is meaning, their meaning would then subsist in a torrent of puns about the appearance of Miss X, a singularly plain girl.

Turning now to the second major ambiguity in this work: what is De Kooning's attitude toward *The Woman* and toward the act of painting—as expressed in these paintings? Unlike Mr. Hess, I see no gaiety here. I see manic excitement, near-hysteria, and a terrible struggle with a female force who, like certain Greek and Indian divinities, never drops her vapid smile. This is the insatiable (but fortunately educable) woman with whom De Kooning has been struggling for almost three years. She would not let him go: he had to paint her six times. He seems to have painted her in a fury of lust and hatred, and with all the skill at his command. The ambivalence of his attitude is surely unmistakable: one has only to note the three red smears, the three bloody stab wounds on the chest of Woman No. 3, who stands with her legs exposed and a smile on her face. To call the feeling expressed in these paintings affirmative, as some have, is to call an act of violence affirmative. No, this is a bloody hand to hand combat which can only end in the artist's defeat—unless the goddess be transformed, for she cannot be stabbed to death. De Kooning's relationship with *The Woman* parallels that of Aegisthus-Oedipus with Clytemnestra—and of Anton Skrebensky with Ursula in D. H. Lawrence's novel, *The Rainbow*.

The ultimate aim of the artist (of anyone, for that matter) is to achieve a productive integration of inner and outer reality. The artist works toward this by discovering principles of order in disorder. Imagination enables him to reveal the normal in the abnormal, the universal in the particular, the light in the darkness. I believe that De Kooning is now engaged in this quest far more directly and agonizedly than most of us are. Having genius, his progress reports are likely to be rather shattering (though beneficial) experiences for all of us who face similar tasks—for all of us, that is.

If De Kooning's new paintings are hard to take, Bradley Walker Tomlin's at the Betty Parsons Gallery are a little too easy at times. One sits back and watches their subtle contrapuntal rhythms, their shifting squares and bands of cool color, and gradually, as the paintings sink into the wall, one's mind sinks in on itself.

In the best of these lattice-like compositions, a dominant rhythmic pattern collides with a faster, or slower and statelier counter-rhythm. Tomlin's paintings have been described as "eye-music," and compared to Bach's fugues. But Bach is leaner and less tender. A Tomlin is closer to a Chopin Nocturne in mood.

Tomlin is one of the finest craftsmen we have, an immaculate like Sheeler, a puritan classicist. But all this sensibility and chilly grace make me wish he would tackle something "bigger" and less tasteful.

Following the Tomlin show at the Parsons Gallery: Herbert Ferber's sculpture. Ferber himself calls his sculpture abstract expressionist—rather hesitantly, as if conscious of the imprecision of labels. And certainly, if "abstract expressionist" connotes "slash and splash," it gives no idea of his work. But it is abstract and it is expressionist rather than Bauhaus-constructivist. Ferber does not exploit material, the intrinsic beauty of fine marble or rare tropical wood. He is not a cabinetmaker-sculptor or an accidentalist. He starts with an idea, a sketch, some brass rods, and solder. He makes an armature and covers it with a scaly, pitted skin of solder. When a piece is finished, he stands it out of doors where, in time, it acquires a fine dull lustre not unlike dusty pewter.

Ferber's sculpture is lean and spiky. His forms bristle and jab at each other in space, conveying a sense of desert life, the life of the cactus and thorn tree. In some of his earlier work, a central vertical form is encased in spines and brambles. These have now been stripped away or localized. One of the most recent pieces for example, suggests a tall slim figure-8 holding clusters of thorns in its loops.

The largest sculpture in Ferber's exhibition is related to the *Burning Bush*—a fourteen foot "thorn bush": a gigantic bouquet of sickles—which he completed last year for the facade of a modern synagogue (Congregation B'nai Israel in Millburn, New Jersey). The Fire did not consume the bush, but the life it left it was metaphysical; the new bush sprouts leaves and tendrils. In another piece, called simply, *Game*, three movable figures are set in a bakelite board. This is an elegant modern game, pointless and ceremonious like all good mandarin games. For Ferber the figures are space modulators.

For me, because of the iconic look of his work, they are warrior-priests, thrusting lances and shields at each other.

Ferber is a 6th-century anchorite who lives in New York. Bow and arrow and tumbleweed, anchor and fleur-de-lis, analogue of root, vine and sickle: desert music for the flute and lyre. Ferber is an imagist who prefers sculpture.

Another artist who creates analogues of the vegetable-mineral life is the Englishman, Graham Sutherland, whose paintings were shown recently at the Curt Valentin Gallery.

Sutherland is less abstract; he paraphrases nature more directly (and less coherently) than Ferber. In most of his paintings unfamiliar idols stand on a narrow stage before a painted back-drop, or perch precariously on tabourets. There is a curious juxtaposition of the living and the dead, the figurative and non-figurative in his art. A wooden death's head is set before a mass of flowers. Shapes suggesting concretions of bone and broken pediments lie in a grassy field. Tall forms resembling the carcasses of butchered lambs, an amphora, an up-ended fish appear in many of his larger paintings.

Light is important in Sutherland's art and is brilliantly handled: coming from outside, it makes the forms in the paintings seem very real. Color is warm, shimmering and rather melancholy. There is a feeling of timelessness. Sutherland's use of line is similar to Lam's.

Essentially, these are outdoor still-life and portrait paintings, and as with so many other such works, one seldom forgets that they are records first, and only secondarily pictorial compositions. Certainly there is no valid objection to "subject matter" in art, none that can be empirically justified, but it is not enough today to isolate forms "effectively" against a schematic background; they must also be made to function as elements of a spatial organization. When Sutherland fails to do this, fails to unify his canvas, he gives us "stills," snapshots of a substitute-reality no more coherent than daily life.

Curt Valentin is currently showing oils and drawings by André Masson, one-time surrealist. Masson's work has changed completely in the last few years. Qualities one associates with Monet, Renoir, Turner and Redon are blended in his new oils. But the key to the change in Masson's art is his discovery of China and Zen Buddhism. With this discovery, all the savagery and sadism of his early work disappeared. So far, Masson has not been altogether successful in assimilating his new Orientalized vision to the oil techniques of the West. His recent flower, bird and landscape paintings are filled with light and delicate glowing color, but they have an unresolved and over-emotional look about them, and I wonder if they would not have been better in monochrome. In oil, in "full color," they seem lush and sentimental.

But Masson's new ink brush drawings are quite another matter. He has always been an excellent draftsman, and his *Sleeping Cat* and *Young Wild Boar* have an economy, sparkle, audacity and humor frequently found in South Sung-Ch'an art, but virtually unknown in the West.

Three of the most interesting exhibitions I have seen this month have been of paintings by women artists: Grace Hartigan, Titina Maselli and Joan Mitchell. Each of these painters is good in a different way—and I don't mean "good for a woman artist." (I would not make a point of this if it were not that even in supposedly "avant-garde" circles, some artists and critics hang on to "Kinder, Küche, Kirche" notions about women. But then, the conservatism of the avant-garde in any age is a truism.)

The most abstract of these three painters is Joan Mitchell whose new work is currently on view at The Stable. This is Miss Mitchell's second New York exhibition. It consists of large, square paintings in which a whirlwind of dark lines is released on a light-colored ground. Cubism and futurism are the sources of this art, but Kandinsky and De Kooning come between the artist and these sources. Miss Mitchell composes her non-objective paintings with long sweeping brushstrokes which sometimes resemble curving blades of grass. These alternate and interact with patches of color, gray and bleached pastel. Where the brushlines cross, compartments are formed, so that each painting is a labyrinth of overlapping trapezia, involutes and evolutes and intercepted arcs. It is all done very freely: the lines are not geometric, they are force lines surrounding a constantly shifting center. In Miss Mitchell's most successful composition a special kind of order is established. It is not the order which results from a resolution of tensions for this kind of painting is unending "work in progress." Rather, it is rhythmic order and a prevailing directional drift—vertical, diagonal or spiral, centripetal and centrifugal.

Paintings like these suggest a new concept of the artist's studio: we see it as an atomic age Vulcan's forge, with bundles of energy glancing off the walls and ricocheting into space. It would be interesting to determine the nature of the instinct which guides this kind of artist and gives his best work its quality of rightness. Perhaps at the deepest level it is not an instinct at all: perhaps it is the operation through the individual of that principle which certain physicists and psychologists have recently postulated, the principle of synchronicity.

But not all of reality can be apprehended in "cosmic" terms. To communicate the realities of our emotional and sensual life, an art with more "body" and more specifically human referents is probably necessary. If Joan Mitchell's art is Apollonian, Grace Hartigan's (at the Tibor de Nagy Gallery) is Dionysian. Such labels need to be qualified, of course, and I call Miss Hartigan's art Dionysian merely to indicate that in feeling it is closer to (and more directly concerned with) the darker, instinctual side of life.

The paintings and drawings in Miss Hartigan's third (and I think best) show are less abstract than those she exhibited last year. They include full-length standing and seated portraits, male nudes, still-lives, and a large free interpretation in oil of Dürer's engraving, *The Knight, Death and the Devil*. Miss Hartigan's willingness to look with more than academic interest at the old masters—first at Delacroix and Rubens; more recently at the Venetians and Spaniards—and to be inspired by them, does not seem to have harmed her work, and is in line with Malraux' thesis that art is based on art.

Because she uses a certain amount of distortion and a rich, dark, dramatic kind of color, I would call her an expressionist. But she seems—wisely, I think—to be more consciously concerned with order, with composition, than the all-out expressionist is apt to be. In the end, the coherent statement is always more expressive and moving than the impassioned but turgid gesture with which some expressionists attempt to whip up and dramatize their feelings. The progress Miss Hartigan has made during the past year is apparent in her use of color dictated by pictorial requirements, rather than by impulse or "taste." It shows, too, in her brushwork: bold and

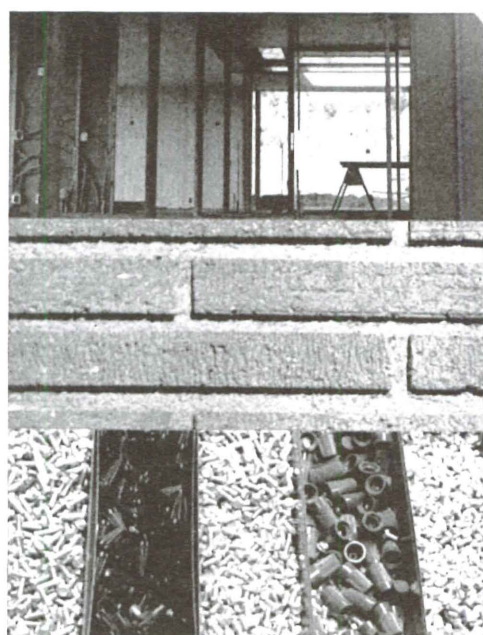
sweeping as always, but now more controlled, more effectively paced.

Of these three painters, Titina Maselli, a young Italian making her New York debut at Durlacher's stays closest to the appearance of things—of things seen in their most dramatic light, that is. In their most melodramatic light, some might say, and they would be right. But melodrama is part of life, part of our optical experience, and it has its place in art, too. What could be more melodramatic than Elizabethan tragedy, or Chirico or Wagner's Ring? Or that other ring, the one at Madison Square Gardens under the white discs of light with the darkness all around?

Miss Maselli's melodramas of light and architecture take place in the modern city by day, but more often by night. Her eye is conditioned by the news photograph, the close-up, the dramatic angle shot. She fills a canvas with the scaffolding of a great skyscraper, grass green against a deep blue sky. She paints a close-up of black pylons and cables, or of the dark wheels and substructures of a truck. A neon sign, seen from the rear so that its letters are reversed, towers up into the green and black night. Searchlights crisscross, objects are picked out and spotlighted, headlights make streaks in the darkness. Everything is black, white, green or blue—a limited palette, with remarkable impact. Everything is massive, rectilinear, and glistening—as on a rainy night.

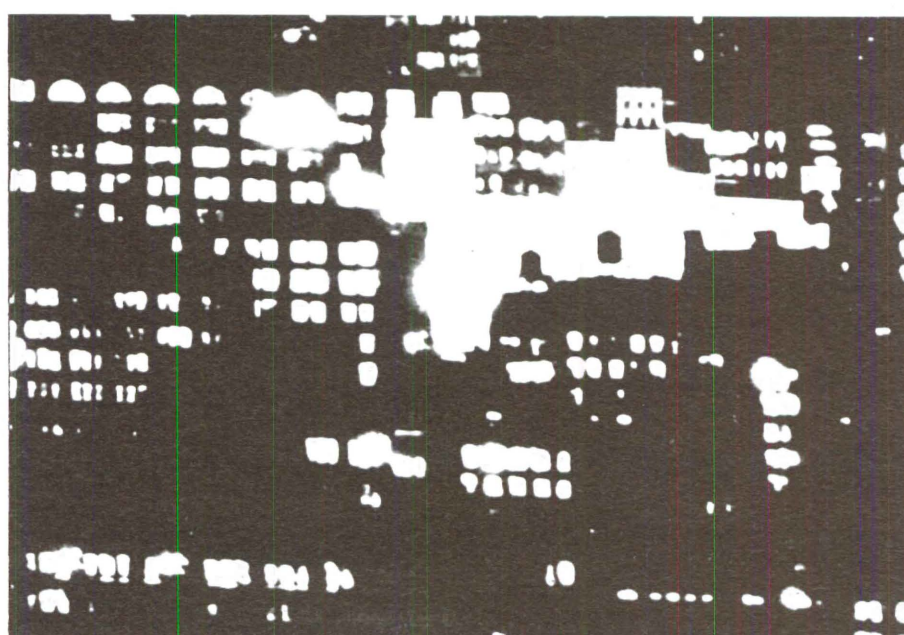
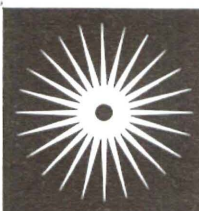
One might compare and contrast this artist's work with Hopper's and Ben Shahn's. All three are urban poetry painters. But Miss Maselli is not especially interested in people. Her work has no psychological overtones; it exists quite frankly at the level of the eye. I have no criticism to make of this—only of Miss Maselli's willingness at times to be seduced by rather commonplace dramas of city light.

Another kind of drama and an entirely different response to reality are to be found in Joseph Glasco's paintings, currently on view at the Catherine Viviano Gallery. Glasco is concerned with an inner reality, and there is no resemblance between his work and Miss Maselli's. No essential resemblance, that is: there are a few things they have in common. Both have a way with blue, giving this color



the leading source for contemporary lighting

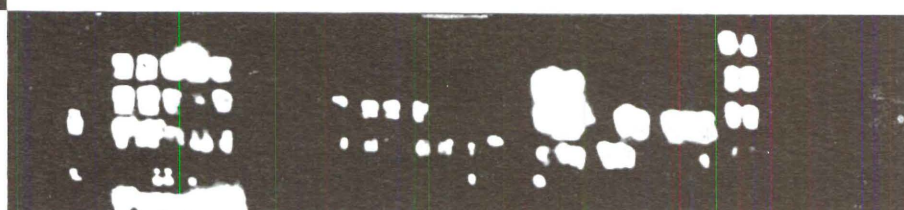
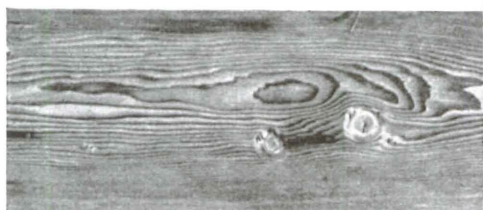
LITECRAFT
Mfg. Corp.
east coast
8 East 36th St.
New York City



PORTER-RAND

GRUEN LIGHTING

8336 West Third Street Los Angeles 48, California Webster 1-1383



extraordinary density, hardness and carrying power. Both favor a glossy, ceramic-like finish. Both are able to communicate a feeling of secret drama, a sense of the individual alone with something strange and ineluctable.

Glasco is a remarkable technician. What is it—oil, tempera, casein, encaustic, colored ink or what? one asks oneself in front of his paintings, for he mixes and camouflages his media in a uniquely personal way. It wouldn't matter, except that Glasco's paintings have such a strong physical presence: one wants to touch them, to understand their composition. Mysterious paintings, these extreme close-ups of bloated faces and monumental heads. Aztec heads, perhaps: ornamented megaliths lying on their sides in the jungle. Looking at them, one has a sensation of looking through a powerful magnifying glass at the face of an insect. That is how Glasco draws their eyes, faceted like a fly's—or perhaps they are rose-windows of flamed crystal. A single head fills a large canvas; two heads, male and female, red and blue, face each other, lips almost touching; three heads in a row. But they always crowd the canvas. And they are always elaborately ornamented with stripes and dots, like Mexican and Central American textiles: that is the kind of skin Glasco's people have. His oils might also be called landscapes of the mind (one looks in at the involuted terrain of the brain), or topographical maps of a land that is a face, complete with terraced fields and irrigation ditches.

Color, both in Glasco's oils and in his colored ink drawings is very strong and much richer than in earlier work. Earth browns, terracotta red, and that strangely brilliant blue to which I have referred predominate in the oils. In the ink paintings color is marbled, iridescent, exquisite. Some of Glasco's excellent ink drawings and a few pieces of sculpture (like huge, face-shaped walnuts) are also being shown.

Next month, the museums: the Whitney Annual, Rouault at the Modern Museum, French drawings and Japanese masterpieces at the Metropolitan. Important one-man shows to be covered: Gabo at Pierre Matisse's, Vantongerloo at Rose Fried's.

MUSIC

PETER YATES

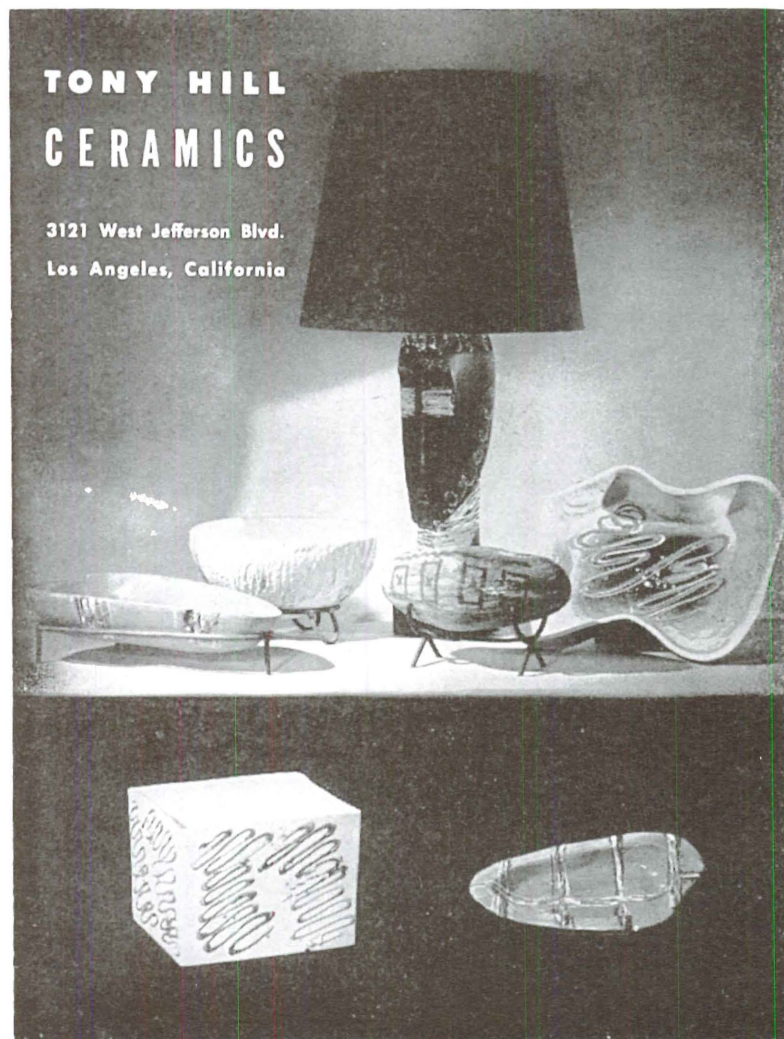
During the later years of his life John Sebastian Bach composed and himself engraved for publication four volumes of keyboard music. He intended them to be the record of his accomplishment as a keyboard artist. Characteristically he offered them not as something final and ended but as *Clavier-Uebung*, that is to say Keyboard Practice, models rather than masterpieces. He did not choose this title out of modesty, or with any moral pretense, but to express a point of view towards music so unlike our own and so natural to his mind that the best of those who have written about him have been driven to mythmaking to explain it.

Bach's intelligence was a model of correctness. His letters and public documents are as formal as his wig. His statements dedicatory, describing the music so offered, never fail to make each exemplary point about its purpose. The B minor Mass recites and glorifies the Catholic Mass and also explains it, item by item, as a theological document. The Passions spiritually confront each member of the church community with his own participation in the social murder of Christ. Bach's cantatas and choral preludes are sermons larger and more fully rounded than were ever heard from a pulpit. The Musical Offering and Art of Fugue demonstrate with the efficiency of Euclid all propositions which may be extracted, according to conservative principles, from one musical theme. The wonder of it is that each of these can be also an emotionally satisfying work of art. And this art, designed for the edification rather than the entertainment of its listeners, having regard to its audience only as individuals, has effected an esthetic and, certainly for Mozart and for Beethoven, a spiritual crisis whenever it has entered the imagination of a mature composer of the first rank. Bach's music is the most deeply conservative in its origins and the most radical in its consequences of any that we know.

In Bach were combined the dramatic, rhetorical, figurative, metaphorical visionary powers of a Dante with the abstract, theological, conceptual, philosophical, expository powers of an Aquinas. Bach is seriously underrated by those who look to him for entertainment. In fact that is their condemnation: by preference or failure they are deprived of anything else. This is the imagination that has drawn its cosmos in around it, like a chilly sleeper with a small blanket. Religion is not something that one ceases to believe in: it is the activity of the spirit one has forgotten how to use. What Bach has to tell us about the activity of the spirit appeals to us more intimately than the medieval language of Aquinas, more closely indeed than Dante's allegory. But we must learn to understand him without verbalism, as we understand mathematics. We try to see the esthetic vehicle apart from the thought content, which is the spirit of our vital law and sense of justice, the common set of our civilization, which includes the churches, and against which our modern attitude so often is defiance.

Bach, coming after the devastation of the Thirty Years War and the triumph of Protestantism, remembers the enduring centrality of the Catholic Church, epitomized by its Mass, the continuity of ritual gesture and form, and with this the meaning of the sacred scriptures, embedded in still older and more sacred scriptures: without paganism but with a human being in the foreground and divine glory as visible as the sunrise for those who are up to see it. His knowledge of spiritual glory is in detail, precise and affirmed: he will enter it through death; but he is there already in its presence. When we try to return to Bach we sentimentalize his simplicity and fail of all else but the formality and the abstraction. Our esthetic outlook is still romantic; Beethoven, joy, transcendence, and defiance. I must be the first to admit it. Beethoven is the figure of emotion, progress, revolution. Bach is the ultimate radical at the end of progress, towards whom revolution returns. They are characters of an antithetic vision, vials of knowledge.

When Bach entitles the carefully constructed final record of his art Keyboard Practice he is not, in spite of Ralph Kirkpatrick's assertion to the contrary, offering the student *Essercizi* in the manner of Domenico Scarlatti or *Etudes* in the tricks of playing the instrument after the later manner of Czerny or Chopin. He is offering to others his own art and fully rounded practice of the keyboard, how to compose in various styles and manners, in the largest, most elab-



orate, and most carefully worked out forms, which are in turn demonstrations of the possible means and manners of improvisation, that is of being one's own composer at the instrument, emancipated from any need of written music, and of being able to turn one's art to any good purpose, demonstrative or didactic, secular or sacred.

Yet he is aware of that new turn in men's thoughts signified by the vogue of Scarlatti's glittering Exercises and already exemplified by the fashionable success of his second son Philip Emanuel Bach at the court of Frederick the Great. Father Bach was a Court-Composer but his life centered in the church; Philip Emanuel wrote for the church but his life centered in the drawing-room. Through Philip Emanuel, through his pupil and youngest brother John Christian, and through his admirer Joseph Haydn, music was making the transition to the concert hall, from which it has never returned.

Philip Emanuel had learned from his father the keyboard practice of which he would later write the clearest record, his *Essay on the True Art of Playing the Keyboard Instruments*; he had mastered the performing art with a perhaps equal skill, but seeing already the great change of taste that was occurring in the conventions of music he suffered in knowing that his prodigious father was old-fashioned. Father Bach would have delighted to oblige the younger generation by writing some new-fangled pieces, just as he enjoyed trying the pianos when he visited his son at court; but the new fashion seemed to him so superficial that when he played with it the style soon revolved upon itself in the old manner, sprouting fugues, counterpoints, and canons, though he had caught quite successfully the trick of the new glitter and son Philip would never be able to rival him at what he made of that. So these *galantieren*, suggesting the newer fashion, appear among the movements of the six Partitas which make up the first book of the *Clavier-Uebung*: "Keyboard-Practice, consisting of Preludes, Allemandes, Courantes, Sarabandes, Giges, Minuets and other gallantries. Prepared for the enjoyment of music lovers, to refresh their spirits, by John Sebastian Bach."

A hapless critic by the name of Scheibe replied with the criticism of the younger generation: "Every ornament, every little grace, and everything that one thinks of as belonging to the method of playing, he expresses completely in notes; and this not only takes away from his pieces the beauty of harmony but completely covers the melody throughout. All the voices must work with each other and be of equal difficulty, and none of them can be recognized as the principal voice." This is excellent criticism and still true for the undisciplined majority of listeners, whether applied to Bach or to the similarly complex counterpoint of Schoenberg. It explains also how, in reinforcing the old, Bach had laid the groundwork for the new: he has written out completely the elaborations and embellishments of good taste which would customarily have been supplied by the performer; he has given the performer little to do except to play the notes. He has composed, in his usual habit, a musical instead of verbal instruction concerning what we must learn to do when playing any keyboard music of this or earlier periods in which the additions of good taste have not been written out. For all that, Bach has not written out everything; many of the ornaments are still conventionally indicated; these at least, and the arpeggiation, and the varying of repeated movements must be worked out by the performer, who will be busy enough if he does only that.

We learn also from Scheibe's criticism, by inversion, as we learn so many common playing habits from the contemporary rules written against them, that "the voices must work with each other and be of equal difficulty," that is, the full art of writing and performing counterpoint, to which we are returning in our modern music.*

Here is the secular art of solo keyboard music displayed in its varieties of style, fashion, elegances, and embellishment: the types of prelude, fantasy, overture, and toccata for a beginning; the allemande raised to the sustained eloquence of that in the Fourth Partita, like a solo movement of a cantata; the small but complex, cross-rhythmed French Courante of the Second; the running Italian corrente of the Fifth; six distinct manners of elaborating the simple chorded figure of a sarabande; dance and light movements of all species; and giges that fly and giges that fugue and the great

*I might point out in this connection that the autograph of the third version of Bach's first Invention contains an interpolated passing note between the two written notes of the rising and descending thirds, giving the figure a triplet rhythm. The interpolation is by another hand, a later addition possibly by a pupil of Bach, but this passing appoggiatura, conventional and commonly used, though disowned by Philip Emanuel, in his *Art of Playing*, because it had become too common, adds precisely that spirit of improvisatory grace which one may presume that Bach himself often added in playing this piece.

On the Pacific Coast there's a

P A I N E

REZO
Flush DOOR

jobber
near you!

When you buy a door
✓ THE CORE !

L. J. CARR & CO.

West Coast Sales Representatives
P. O. Box 1282 • Sacramento, Calif.

Let anyone of our nearby jobbers
show you why REZO DOORS are
America's finest flush doors.

SEATTLE
Elmer & Moody
Company

TACOMA
Coast Sash and
Door Company

SALEM
Oregon Pulp &
Paper Company
Lumber Division

SACRAMENTO
California Builders
Supply Company

RICHMOND
California Builders
Supply Company

SAN JOSE
San Jose Door &
Plywood Company

FRESNO
California Builders
Supply Company

LOS ANGELES
The California Door
Co. of Los Angeles

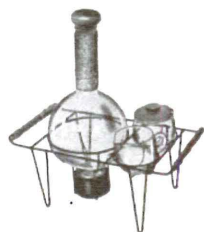
gigue of the Sixth Partita that has the rhetorical power of a summation.

So much for the solo art. Now for the concerto or group practice. Bach had transcribed many concertos by other composers as self-contained solo compositions; he had also turned solo compositions into concertos. Now he composed a concerto in the style of a realized transcription: realized in that the central slow movement, which would have been in the Italian style a notated skeleton to be expanded by the player according to his taste and knowledge, such as we find in Bach's own earlier transcriptions, is here fully worked out according to what my friend Wesley Kuhnle calls "horizontal harmonization." And beside this Bach sets a similar keyboard version of a fully developed orchestral suite, the symphony of the period, with massive French overture and fugue, and a succession of lighter dance movements concluding, after the Gigue, with an Echo, to point the resemblance to a ballet. Here also he might have put the four Duets, which with the *Canon in Augmentation and Inversion* from the *Art of Fugue* bring to a climax the concentration and involvement of a design with rhythm that Bach delighted in working out by the opposition of two voices; but for some reason, which Bach did not explain, these are included at the end of the chorale preludes in the third volume, the organ book. It is quite possible that these were not written until after the first two books had been engraved. Or perhaps Bach wished to indicate that in such art the human and the spiritual come together in abstraction, an ultimate morality of imaginative discipline such as Whitehead found in mathematics and which is I believe the unique religious character of the *Art of Fugue*.

Except these Duets, the third book of the *Clavier-Uebung* is for the organ, an unparalleled achievement of non-verbal theological exposition, set between a mighty prelude and a no less mighty fugue. Here are first the family portraits of the Trinity, the three large and three small Kyries, likenesses as apt in the musical conception as Michelangelo's or Blake's visualizations of Father, Son, and Holy Spirit; then the three visions of the Trinity, in traceries of illumined cloud; followed by the pairs of distinct settings, for large organ with

DESIGN AS A CREDO...

CFR stores hold that good design creates good environment which gives people a sense of well being essential to daily enjoyment. CFR stores work together to bring you home furnishings which best fulfill this conviction. Typical CFR selections: the Gilley Carafe; a Jens Risom chair originally designed for the Caribe Hilton Hotel. These and many other items of similar design integrity are available at all CFR stores. Your inquiries are solicited.



Pyrex carafe
for hot or cold liquids, black wire frame \$13⁵⁰

Low armchair
in birch, foam rubber,
zipper covers,
\$108⁰⁰ in muslin.



CFR

CONTEMPORARY FURNITURE RETAILERS

A NATIONAL ASSOCIATION OF STORES DEVOTED TO GOOD DESIGN

Dan Aberle, 14633 Ventura Blvd., Sherman Oaks, Calif.
The Garth Andrew Company, Bath, Ohio
Arts and Crafts, 965 East Broad St., Columbus 5, Ohio
Bamberger-Harand, 101-11 Queens Blvd., Forest Hills, L. I., N. Y.
Bordelon Designs, 1424 East 55th St., Chicago 15, Ill.
Cabaniss, Inc., 435 Seventeenth St., Denver 2, Colo.
Contempora, 1233 and 1237 Lincoln Rd., Miami Beach, Fla.
Contemporary House, 4014 Villanova, Preston Center, Dallas 5, Tex.
Design Collaborative, 830 East Las Olas Blvd., Ft. Lauderdale, Fla.
Design Today, Inc., 1309 College Ave., Lubbock, Tex.
Dayton Town and Country, 160 E. Stroop Rd., Dayton 9, Ohio
Minna Elman, 333-335 N. Euclid St., St. Louis 8, Mo.
Floor-for-Moderns, Gomprecht & Benesch, Baltimore 1, Md.
Frances, Inc., 1011 Santa Fe, Corpus Christi, Tex.
Fraser's/Berkeley, Telegraph at Channing, Berkeley 4, Calif.
Phill Hall, P.O. Box 831, Sarasota, Fla.
Leslie's, 245 North Vermont Ave., Los Angeles 4, Calif.
Leonard Linn, Inc., 821 Chestnut Court, Winnetka, Ill.
Miller-Pollard Design Assoc., 4538 University Way, Seattle 5, Wash.
Modern Design, Inc., 1520 Connecticut Ave., N.W., Washington 6, D. C.
New Design, Inc., 33 East 75 St., New York 21, N. Y.
New Designs, 456 Post Road, Darien, Conn.
The Pacer, 62 Ponce De Leon Ave., N.E., Atlanta, Ga.
Planned Interiors, Inc., 1260-1262 East State St., Sharon, Penna.
Rapson, Inc., 282 Dartmouth St., Boston 16, Mass.
Studio Shop, 557 Boylston St., Boston 16, Mass.
Vanguard, 313 East McDaniel, Springfield, Mo.

pedal and for manuals alone, of the chorales upon the principal subjects of the Catechism.

The fourth book takes up the one style of secular writing previously omitted, variations on an air: these are the Thirty Variations written for the Russian ambassador to Saxony, Count Kaiserling, to be played to him by his house musician, Bach's pupil Goldberg, whose name they familiarly bear.

During the many seasons of Evenings on the Roof I have been able to present this complete *Clavier-Uebung* to our audiences, some parts of it several times. I have made it a part of the house-music of my piano, to which only the larger works for organ with pedal are unadaptable. So that when I learned that the complete *Clavier-Uebung* had at last been recorded I asked the Haydn Society to let me have a set for review. In my opinion no other series of keyboard recordings of comparable importance has appeared since the Schnabel recordings of Beethoven were issued.

Ralph Kirkpatrick, harpsichordist, and Paul Callaway, organist of the Washington Cathedral, in the portions of the *Clavier-Uebung* which they have respectively recorded, have given very careful thought to a correct performance (because of the nature of the music and its conventions no single manner of playing can be exclusively correct) and in some parts have succeeded admirably. Mr. Kirkpatrick's reading of the *Goldberg Variations* begins with the Aria properly rhythmed and ornamented in the dance movement of a sarabande. This is a great relief in comparison with the seemingly awe-struck evocation of sonorous profundities we have learned to expect. Throughout he prefers a lighter, more comedic, dancing rhythm, less solemn and virtuosic than that to which we have been accustomed, rising as he plays it, to a wonderful laughter in the last variations. None of the slower variations is allowed to become declamatory or drawn out; and the twenty-fifth variation, so often mistaken as tragic, is given its proper arioso form by playing the melody richly decorated in legato freedom over a lute accompaniment. Although several variations are perhaps played too fast, there is no virtuosic rushing of notes at the cost of clarity and rhythm. The note-playing, at all times simple and elegant, frees the independent voices in their designs, without display or distortion. The registration is consistently clear, colorful, and subordinate, avoiding the ponderousness of too much heavy bass tone. The whole performance is a delight, and I should have felt more charitable towards Mr. Kirkpatrick if I had heard it before listening to the Partitas.

In the excellent notes he has written for these seven long-playing records Mr. Kirkpatrick describes the limitations he has imposed on himself in registering the various pieces for the harpsichord. He says, in part: "... Surviving contemporary descriptions of harpsichord playing indicate that few register changes were envisaged that could not be negotiated on an instrument with hand stops without the aid of pedals. ... It has been forgotten that the indispensable complement of limited means of register changing is sensitivity of the instrument to the touch, and a plastic style of playing. Too often one hears the insensitivity of many a modern harpsichord compensated by rapid pedal changes of register that produce a kaleidoscopic effect that is about as close to Bach's conception of instrumental color as a Stokowski transcription. ... In this entire set of recordings, the only register changes of a kind that could not have been executed on an instrument of Bach's time occur in a few of the larger movements. There, in an attempt to transcend the letter in favor of the spirit, I have been inspired primarily by the nature of Bach's orchestra."

And he goes on: "I cannot emphasize enough that these records were made to be played at the lowest volume of sound consistent with musical clarity. . . . When played too loud in accordance with what appears to be the habit of all too many record collectors, recorded harpsichord tone becomes jangly and percussive, and the subsidiary noises . . . exaggerated in such a way as to impair the musical effect." I quote this admonition because it is valuable not only for one's enjoyment of these records but for an understanding of what has gone wrong in our expectation of sound from the older instruments. Because the harpsichord can be amplified to sound like an exotic orchestra, we think the music glittering and exotic; and we have an alternate expectation of hearing it heavily weighted in the bass and relatively unvaried in color, as on a piano. Amplification raises both ends of the scale more rapidly than the middle, and this is what happens to the recorded harpsichord. In good conditions, meaning in a room smaller than a concert hall, the sound of a well-

(continued on page 32)

Theories on human nature have been as numerous as the proverbial leaves of Vallombrosa, but it was not until the beginning of the twentieth century that human nature became a subject of serious scientific study. This study has revealed a multiplicity of facts which should serve as a challenge to social thinkers and the leaders of public opinion.

"Human nature" can mean several different but mutually reconcilable things at one and the same time, so that until we have explored these different meanings and reconciled them, it will not be possible to make a brief, valid and readily understandable statement as to the nature of human nature. However, it is possible to say several significant things about it at once.

First it should be said that no organism of the species so prematurely named *Homo sapiens* is born with human nature. What human beings are born with is merely a complex of potentialities. Being human is not a status with which but to which one is born. Being human must be learned. This is an important distinction, for the age-old belief in the innate character of human nature has been responsible for much personal, social, and political misunderstanding, and for an untold amount of human suffering.

What are the specific qualities or characteristics, and what is the peculiar nature of man that distinguish him from all other creatures? On the basis of his obvious physical characteristics man is described as a mammal of the order Primates, genus *Homo*, and species *sapiens*. But what of his psychological classification?

What most persons have taken to be human nature, is actually the acquired behaviour of the person; this may and usually does become a second nature, and this, too, could be called human nature, since it is a function of man's nature in interaction with his environment, but it must not be confused with man's *inborn nature*—and this is exactly where the confusion is usually made. Hence, human nature may express itself, or rather be made to express itself, in many different forms. But the differences in

these forms are not, according to modern evidence, determined by innate factors but by environmental ones.

Man is born not with the ability to speak any language, but with a capacity or potentiality for speech, and this potentiality will never develop in the absence of the proper stimuli. These stimuli will usually assume a form determined by a particular environment, so that what the organism learns to speak will be of purely social origin, just as the way in which he learns to eat will be socially determined. Now languages, knives and forks, and fingers, are all instruments, for manipulating one's environment, but whereas fingers are natural, languages and knives and forks are artificial. Obviously it is no part of the primary or innate nature of man to create artifacts.

Professor Abraham Maslow, in an important article, writes: "Those human impulses which have seemed throughout our history to be deepest, to be most instinctive and unchangeable, to be most widely spread throughout mankind, i.e., the impulse to hate, to be jealous, to be hostile, to be greedy, to be egoistic and selfish, are now being discovered more and more clearly to be acquired and not instinctive. They are almost certainly neurotic and sick reactions to basic situations, more specifically to frustrations of our truly basic and instinct-like needs and impulses."

Professor Gardner Murphy writes: "As we watch behaviour in early childhood, we no longer assume that each individual will inevitably push himself ahead and crave every toy or every attention he can get; instead, we begin to ask if there is something in our society that does not satisfy the child's needs and, therefore, makes it aggressive."

The fact seems to be that aggressiveness usually develops in the child as a result of frustration, that is to say, the blocking of expected satisfaction. The infant expects to have its needs satisfied; if those needs are not satisfied it feels frustrated, and normally reacts with aggressive behaviour. It is now coming to be understood that aggression is, in effect, a technique or mode of compelling attention to, and satisfaction of, one's needs. (I believe that the late Ian B. Suttie was

(continued on page 33)

1500 RETURNS ON QUESTIONNAIRE

ANSWERED BY 28% MALE 72% FEMALE 22% SINGLE
75% MARRIED 3% NOT STATED
41% HAVE CHILDREN 59% NO CHILDREN

DWELLING:

APARTMENT: FURNISHED 8% UNFURNISHED 13%
RENTED HOUSE: FURNISHED 12% UNFURNISHED 10%
OWN HOUSE 55% OTHER 14%

1. Do magazines 88%, television 18% and/or advertising 24% influence your taste in home furnishings?
2. Do you think contemporary (modern) furnishings are cold and uninteresting? Yes 15% No 37% Some 42% *N.A. 4%
3. Are you strongly influenced by your childhood environment in your choice of color 20%, the style of your furniture 18% and/or your mode of living 38%?
4. Would you like to successfully combine modern and traditional furniture in your home? Yes 55% No 43% N.A. 12%
5. Do you have great difficulty in the selection of color schemes 20%, furniture arrangements 20%, choices of furniture 16%, or fabrics 24%?
6. Do you think it necessary to sacrifice appearance for comfort in home furnishings? Yes 13% No 85% N.A. 2%
7. Do you think that traditional (period) furniture is a sound investment? Yes 60% No 35% N.A. 5%
8. Do you consider color an important factor in your home? Yes 97% No 1% N.A. 2%
9. Do you prefer bright color 32% or subdued color 52%?
10. Do your leisure time activities center around your home? Yes 79% No 17% N.A. 4%
11. Do you find it necessary to invest an amount disproportionate to your budget in order to furnish your home? Yes 31% No 66% N.A. 2%
12. Is your home planning determined by one individual's needs 11% or by the needs of the family group 87%? N.A. 2%
13. Does your home require an unreasonable amount of time for cleaning and maintenance? Yes 17% No 82% N.A. 1%
14. Is your living area (conversation—relaxation) like "Grand Central Station" (traffic and confusion)? Yes 24% No 74% N.A. 2%
15. Do you use plastics (fabrics, furniture, utensils) outside the kitchen or bath? Yes 27% No 71% N.A. 2%
16. Do you consider natural lighting and fresh air to be of prime importance in your home? Yes 91% No 8% N.A. 1%
17. Do you want your bedroom to be isolated, just for sleeping? Yes 51% No 47% N.A. 2%
18. Would you like to always be able to control the amount and intensity of daylight in any room? Yes 92% No 7% N.A. 1%
19. Is the floor space in your home adaptable to several different furniture arrangements? Yes 61% No 37% N.A. 2%
20. Do you like to have easy access to the out-of-doors? Yes 96% No 4%
21. Is the price of contemporary (modern) furniture out of your reach? Yes 33% No 58% N.A. 9%
22. Do you buy inexpensive, replaceable furnishings? Yes 29% No 65% N.A. 6%
23. Do you generally entertain in your home 89%, or outside (restaurant, club, etc.) 7% Both 3% N.A. 1%
24. Do you feel most comfortable in a room with four permanent walls? Yes 48% No 45% N.A. 7%
25. Do you prefer one large room for many activities rather than several smaller separate rooms? Yes 66% No 31% N.A. 3%
26. Do you often want complete privacy in your home? Yes 86% No 12% N.A. 2%
27. Are you interested in furniture which can be moved from one house or apartment to another? Yes 71% No 26% N.A. 3%
28. Do you prefer artificial lighting to be stationary 18% and/or movable 64% N.A. 3% Both 15%
29. Does the "easy to keep clean" idea influence your choice of furniture? Yes 72% No 26% N.A. 2%
30. Are you as conscious of your furnishings as you are of your clothes? Yes 80% No 19% N.A. 1%
31. Do you prefer a separate room designated for dining? Yes 69% No 29% N.A. 2%
32. Are you influenced by your friend's or neighbor's taste? Yes 26% No 72% N.A. 2%
33. Is home entertainment of guests a difficult chore for you? Yes 16% No 82% N.A. 2%

*N.A.—No answer.

Compendium '53

DESIGNED AND EXECUTED BY THE GRADUATE STUDENTS OF INTERIOR DESIGN IN THE DEPARTMENT OF ART AT U.C.L.A.



"Compendium '53" was the result of a survey of 1500 young homemakers in Southern California who were personally interviewed by means of a questionnaire with sections on the family, the house, furnishings, color, and lighting. In tabulation the majority of questions were evaluated in terms of "yes" and "no" answers. No one question was isolated from the questionnaire to use in only one part of the exhibit. The percentages were studied for definite patterns based upon the psychological needs stated by the homemakers.

Terms Defined: The family is a group of individuals whose collective needs determine the design of its home. Through a genuine understanding of its individual requirements, the family can approach the problems of living space in a direct manner. Failure to provide for the essential needs will produce a physically and visually uncoordinated dwelling; planning in terms of realities insures an honest solution resulting in a functionally and aesthetically satisfying home.

The house is an organized space sheltering the family, fulfilling its living requirements, namely eating, sleeping, working, playing; and providing areas for group or individual activities.

The house can best fulfill these requirements if its concept includes the wealth of new materials and construction methods provided by twentieth century technology, and if it recognizes the fundamental changes in living patterns. *Furnishings* include all furniture, fabrics, and objects needed by the family to create a personal, functional and beautiful home. Each piece should be well-designed and useful, yet each must become a part of the larger design of the whole. An integration to architectural forms and the various furnishing elements is essential to a unified design.

The purpose of *lighting* is to provide illumination for every activity. In addition to its primary function, lighting emphasizes and enhances the inherent beauty of form, textures, and colors.

Pseudo Needs: The home product seldom sells itself on its merit alone. Between the product and the consumer are the restraining influences of traditionalism, sentimentalism, advertising and conspicuous consumption.

Valid Needs: Through the changing conditions of life, the evolution of needs and the development of new materials, techniques and products, we arrive at valid (as opposed to pseudo) standards for evaluation of products for the home. An object is valuable or well-designed in terms of: validity of need, quality in terms of need, integrity in use of materials and means of production.

There are the physical needs, social needs and expressive needs.

All art forms are an expression of the time and the way of life that produces them. Whether they are genuinely creative forms or eclectic misconceptions, the multitude of designs produced in any era mirror the society of which they are an inherent part.

Subdued Color: The use of only subdued colors and subtle pattern can produce a quiet and refined room which is physically and aesthetically satisfying. In such an interior the textures and modified values of one color, rather than bright accent, give character and beauty to the room.

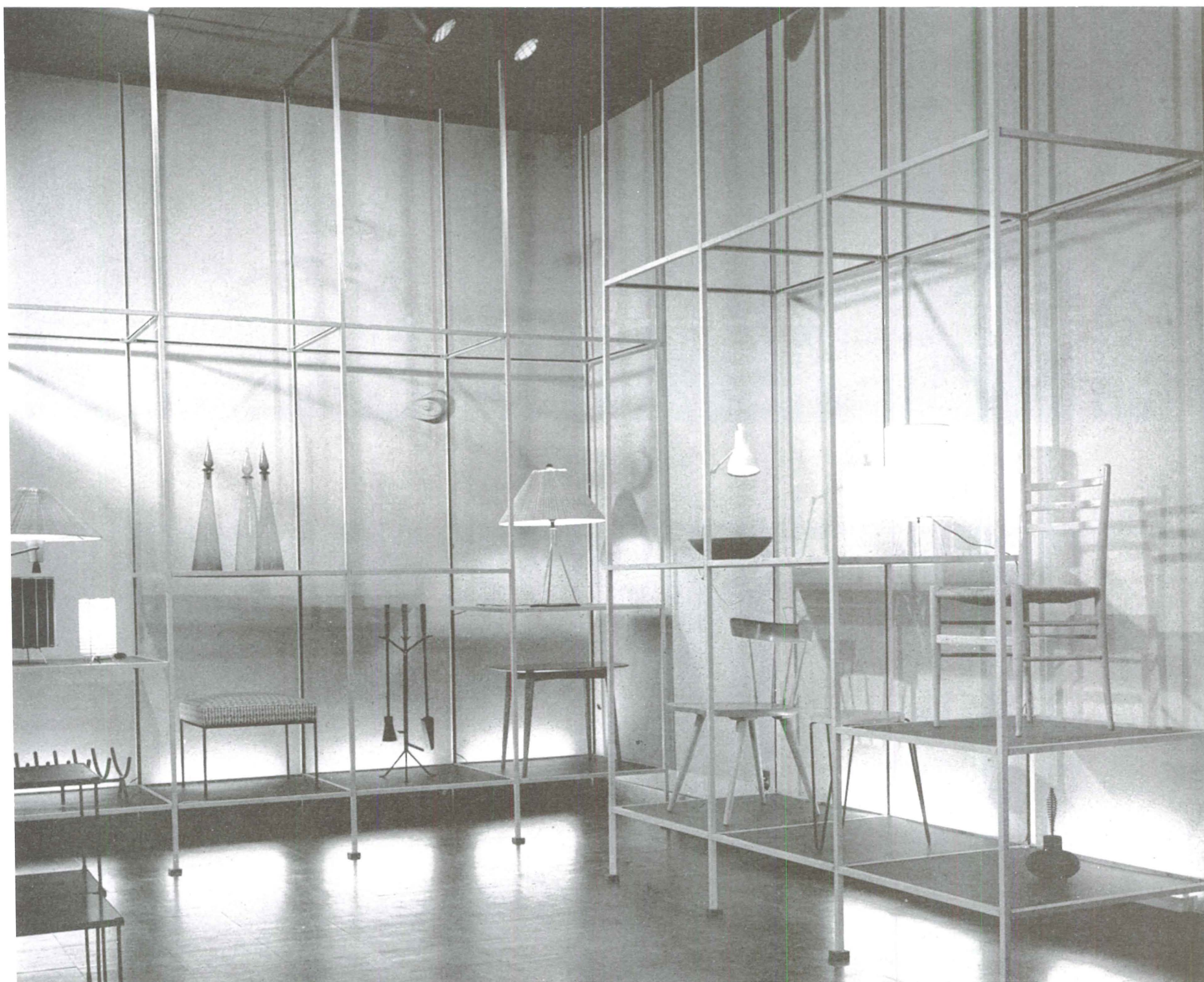
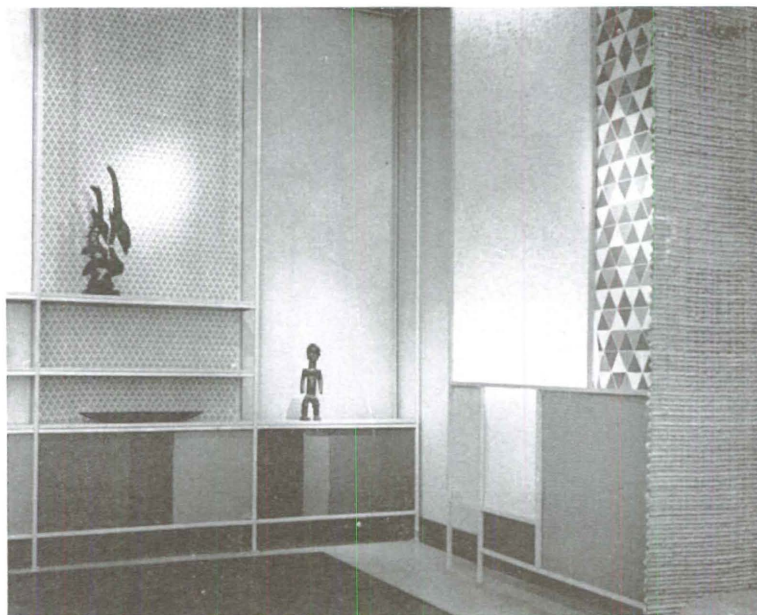
Bright Color: In the area of bright color fabric and flooring, bold patterns, and varied textures with primitive accessories are shown which repeat and emphasize the vibrant and dominant character giving it a fullness of color harmony and a decisiveness of mood. However, subtle shades must control the background areas to create a unified interior.

Furniture and outdoor living space is as much a problem in design as is the interior of a home. The furniture need not be crude in shape or rustic in texture because it is an outdoor piece, but rather it should be as fine in design as any indoor furnishings.

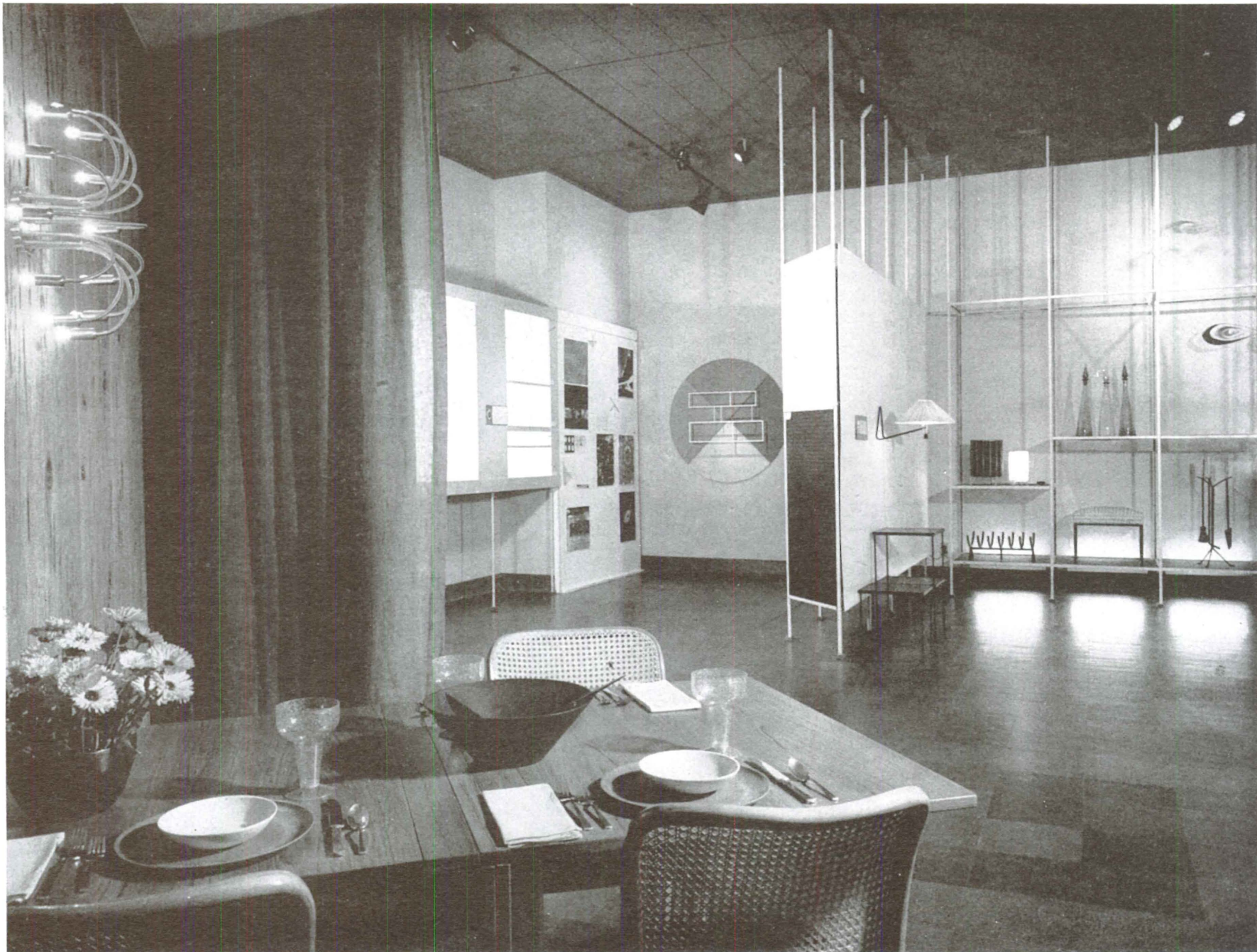
(continued on page 32)

EXECUTED BY FRANCIS DAVIS
 NATASHA DAKSERHOF
 CHARLES LEWIS
 DON COVINGTON
 TONY CHIAVETTA
 MILDRED FRIEDMAN
 PATRICIA LOGAN

SUPERVISED BY BARBARA WADE, LECTURER IN ART
 ARCHINE FETTY, ASSISTANT PROFESSOR OF ART



PHOTOGRAPHS BY MARVIN RAND



COMPENDIUM '53

MANUFACTURERS AND DISTRIBUTORS COOPERATING WITH THE INTERIOR DESIGN EXHIBIT:

FABRICS	LAVERNE ORIGINALS DAN COOPER FABRICS HERMAN MILLER BARCLAY AND COTU F. SCHUMACHER
ACCESSORIES	LAURA ANDRESON M. J. AXELROD ZACHO VAN KEPPEL-GREEN LESLIE'S CARROLL SAGAR DESIGN CENTER R. ALTMAN KEN BROWN, JEWELERS DRAYMOR COMPANY CONTEMPORARY INTERIORS, INCORPORATED RICHARD GREER BRACK SHOPS
PLANTS	EVANS AND REEVES NURSERY
LIGHTING FIXTURES	LESLIE'S CARROLL SAGAR GRUEN LIGHTING LIGHTTREND
FURNITURE	BULLOCK'S DOWNTOWN BULLOCK'S WESTWOOD CANNELL AND CHAFFIN, WESTWOOD CONTEMPORARY INTERIORS, INCORPORATED FRANK BROTHERS LESLIE'S CARROLL SAGAR VAN KEPPEL-GREEN
BUILDING MATERIALS	ATKINSON ENTERPRISES CELCO CORPORATION PIONEER FLINT-KOTE COMPANY GLADDING-MCBEAN REPUBLIC GLASS COMPANY ROBERTS COMPANY SEARS BROTHERS TRANSLUCENT MATERIALS, INCORPORATED UNITED STATES PLYWOOD VAN NUYS LUMBER COMPANY VERMONT MARBLE COMPANY



Guam: A problem in progress

Richard J. Neutra and Robert E. Alexander
Architects and Planning Consultants



THE ARCHITECTS AND PLANNING CONSULTANTS GIVE GRATEFUL CREDIT TO DEVOTED STAFF WORK ON THIS IMPORTANT PROJECT TO DION NEUTRA, WHO DIRECTED THE ARCHITECTURAL SECTION; TO ARTHUR PARKER AND JACK ZEHNDER FOR ENGINEERING; TO SAM ZISMAN FOR LEGISLATIVE MATTERS AND TO FRANK KELLY, AL BOEKE, RICHARD HUNTER, FREDERICK REICHL, BENNO FISCHER AND DON RAMOS, AS WELL AS BUILDING AND ZONING CODE WRITERS, DRAFTSMEN, MODELMAKERS, STATISTICIANS AND EXPERTS AND COLLABORATORS IN VARIOUS PHASES OF THE WORK.

Architects are practical and constructive socio-economists. They could feed better into a master plan than perhaps engineers or politicians. Even the humblest practice teaches architects to become coordinators, foreseers, with a sense of the past which is prologue. And communal welfare is complex.

The Pacific Ocean is a very large body of water but a twenty-minute radio-telephone conversation from Guam to Los Angeles can be had for \$100.00—the cable has been interrupted since the war. Jets will negotiate the distance in less than a day. The romantic days of 150 years ago when the last Spanish galleon sailed from Acapulco to Manila, or 100 years ago when the whalers hunted Moby Dick, have gone. Hundred thousands of men in sweaty uniforms, Americans, Japanese, Australians, Free-French, British and Dutch, have struggled in a terrific war effort over the islands from Polynesia to the Straits, and from French New Caledonia to Micronesia and Okinawa.

In 1898 the Americans succeeded the Spanish in the Philippines, in Guam and in Puerto Rico.

Guam was possessed by the Spaniards since Magellan in 1521, after he had come as the first seafarer around the Horn, when he happened to run into the largest of the "Ladrones" islands, more than 200 years before the discovery of Hawaii. A large Micronesian population of Chamorros was converted in the 17th century—largely went to heaven and left on Guam only a remnant of 3,000.

Today the population is fast growing and supplemented from the States. It shares the island with a great number of military personnel. About two years ago the island was established as a self-governing territory by an organic Act passed in Congress, and has its dedicated legislature elected by the people.

The consultants, Richard J. Neutra and Robert E. Alexander, originally invited in matters of housing, recommended master planning as a first step while working with officials of the Federal Housing Administration in Washington to expand loan insurance and subsequently community development on this outpost of American life.

To forecast demographic dynamics in relationship to a commercial, agricultural and industrial evolution intended to stabilize the economics of the territory which by Federal legislation has been endowed with a free port, involves many phases of detailed planning, such as planning of schools and health facilities, as well as research involving an inventory of agricultural and local industrial potentials. Guam is at the crossroads of seaplanes and airplanes, half way between Japan and Australia, on the direct route from Bangkok, and Manila to Honolulu and California.

To describe the island—it has an outline articulated somewhat like a peanut, and the lower southerly portion is of volcanic origin and has high mountains. The northerly portion is a coral plateau. Wonderful beaches down the cliffs and at the foot of the mountains surround all of it. The coral shell with its shallows reaches to the reef which segregates the emerald green on the inside from the blue endless sea on the outside where the sharks are often plainly visible if one looks from one of the high elevations of the waters edge. The whole island is 30 miles long and has an average width of about 8 miles. In the middle it is quite narrow, but it is amazingly large as soon as one leaves the highways and walks through the jungle. It is an island which could easily support a population of 100,000 as to the luxuriance of vegetation. It looks extremely rich in some parts. The soil of the northern plateau is very shallow and one cannot engage in deep plowing there, water seeps into the porous coral rock. Some land has to be handled subtly as an agricultural experiment.

The population has been troubled psychologically, physically, economically and in every other sense, because of the war changes, by the impacts of the military establishments of a hardly precedented magnitude, and by construction camps housing 10,000 to 12,000 imported Philippine contract laborers, living in compounds. Construction work has been continuous on vast projects. Highways have been built somewhat like in the Los Angeles metropolitan area—most impressive highways, especially in the middle and northern part of the island to interconnect the military establishments with which it is studded. Agencies were concessioned to distribute Dodges, Plymouths and Fords—always something like \$400.00 or \$500.00 in price more than they cost on the mainland, but many people had received damages for shot down coconut trees, shot down buildings and now cars became their property instead. They could not build because there were really no contracting forces there. Many a family, quite apart from the military personnel's motorization, seems to have a jeep and a Dodge; also frequently a truck in addition to that is no rarity. At the same time people have been living in accommodations which do not measure up to their needs, or mainland standards.

The economy did not swing back to the olden days with this network of highways, the main town knocked down to a memory almost without factual remnant. Not many pedestrians are seen. The automobile registration would be a marvel to any European or any member of the Auto Club of Argentina. There are something like 6,000 civilian cars on the wheels.

People yearly give a Fiesta in their village on a Patron Saint's day and all the other people
(continued on page 33)



Guam: A problem in progress

Comprehensive Planning

The importance of landscaping and the responsibilities of the designer and planner are great on the Island of Guam. Nature has endowed this largest island of the Marianas with an ample and luxuriant natural growth.

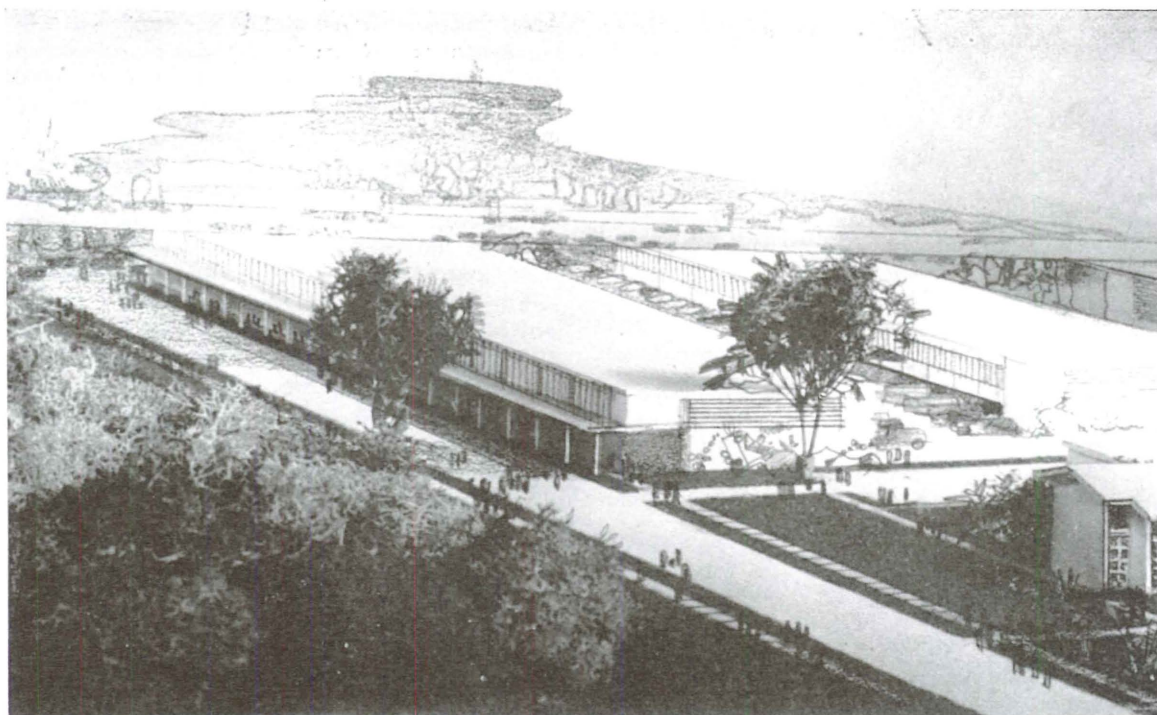
Temporary war and postwar structures, sometimes hastily erected without much planning, have marred the landscape as much as the extension of overhead power and telephone lines. Very important vistas over the emerald green waters of the coral shelf, the wide reef line and the deep blue sea have been impaired by quonset huts which cannot easily be circumplanted after the coral rock has been denuded of soil around them.

Clearance of the natural growth, the excavation of slopes and the leveling of land, as well as the removal of top soil, must be considered as problems to be solved with great aesthetical caution. What must be screened are unsightly structures sometimes intended for temporary use but remaining indefinitely as blots in the landscape.

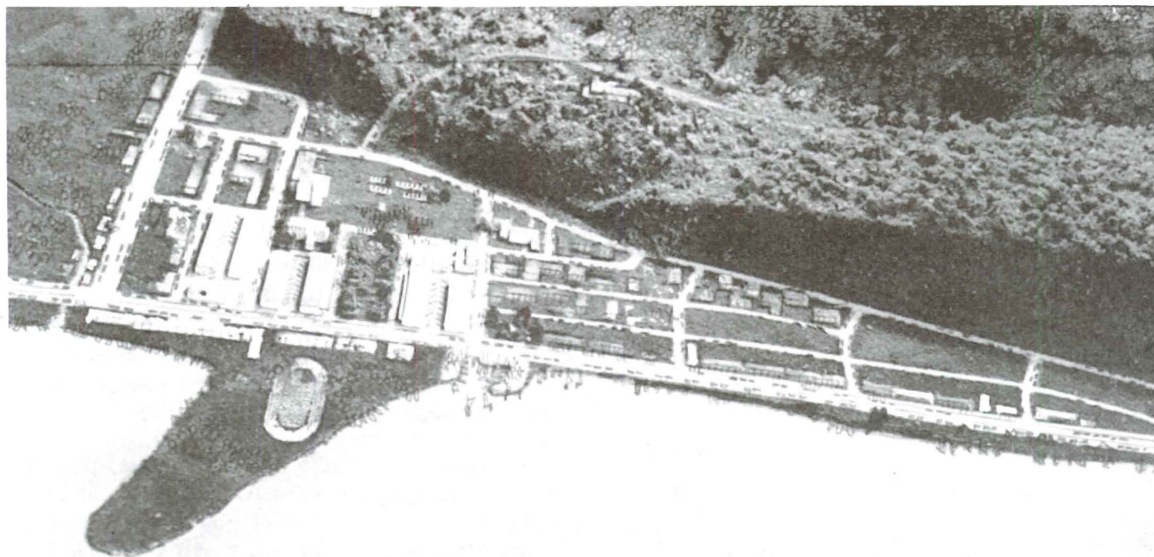
Any regularity shall be avoided in the landscaping because the best which can be accomplished is an ever recurrent feeling of the original natural beauty of the island. No cut or geometrically planted hedges shall be used wherever this can be avoided. Tree rows should have a certain irregularity, no repetitive rhythm reminiscent of the drill ground.

The architect usually finds the landscape parcelled and divided. By the initiative of the Government, comprehensive planning has been undertaken in the Island Territory of Guam, the largest of the Marianas, and the cultural as well as military prominent outpost of the United States in the far Pacific area. Road and utility networks, demographic dynamics of a growing and shifting population, stabilizing industrial and agricultural development, studied and related to dwelling neighborhoods as well as to the harbor of the free port and to the educational and health facilities are part of the development of a master plan.

Under construction now, or readied for it, are school plants, harbor installations and warehousing, a social center for the people of Guam with an adjacent dwelling of the Governor and his family, and other facilities of communal interest. One of the chief problems is the resurrection of the capital city, Agana, which a sixteen-day heavy bombardment from the sea, preceding the reconquest, has levelled and laid in rubble.



PICTURE OF THE PLAZA UNDER RECONSTRUCTION. ADJACENT TO THE EXISTING HOUSE OF CONGRESS ARE ARCADED SIDEWALKS TO SERVE SHOPPERS AND STORE FRONTS; PARKING ZONES BETWEEN BUSINESS BLOCKS.



AIRVIEW OF AGANA, STUDY FOR THE RESURRECTION OF THE GUAMANIAN CAPITAL, NOW AFTER MOTORIZATION OF THE POPULATION MORE THAN EVER THE COMMERCIAL CENTER. WITH MUCH ANTICIPATED CUSTOMERS' TRAFFIC ON WHEELS, PARKING ZONES PARALLEL THE "MALL"; ON THE HILLCREST APPEARS THE SOCIAL CENTER OF GUAM WITH THE DWELLING OF THE GOVERNOR. THE PENINSULA CALLED BAKERS POINT ADJACENT TO A YACHT HARBOR WILL OFFER A RECREATIONAL AREA NEAR THE CENTER OF THE METROPOLITAN AREA.

Schools

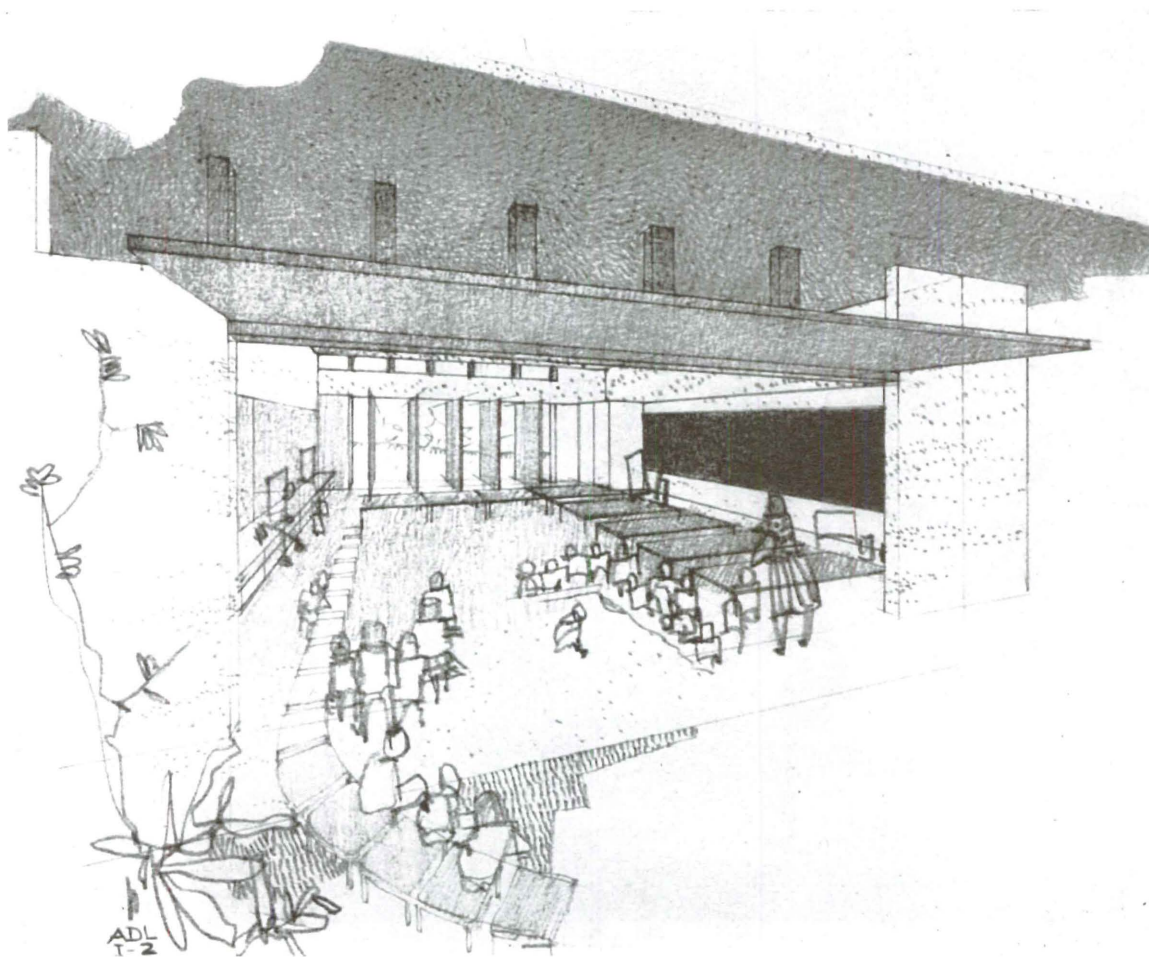
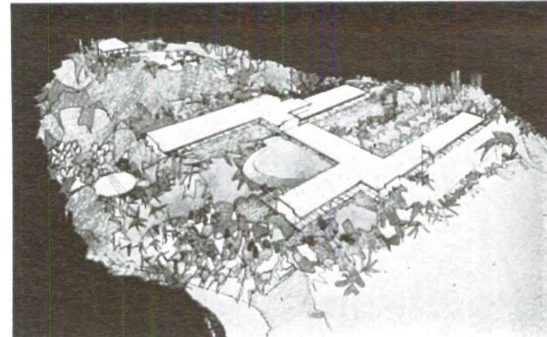
The semi outdoor school, the school with the classrooms expanding on to open air instructional areas to supplement their interior square footage, was first developed, and with the contribution of the consultants, in Southern California.

The most distinguishing factor determining the tropical school building is of course ventilation, which is not in this case equivalent to the provision of breathing-air, or oxygen supply. Ventilation in the case of the tropical school is primarily concerned with air currents which would permit evaporation of the millions of sweat droplets continuously forming on the skin of the occupants of any interior. The comfort of being cooled and the avoidance of contagious disease which more violently spreads in these latitudes, calls for a type of cross ventilation which would be considered over abundant in other regions. Countries close to the equator such as Guam, have the benefit of truly "prevailing" breezes.

Series of doors swiveling around the vertical axis, or as developed in Puerto Rico, folding up into a horizontal position almost half way the height of the large classroom opening and ceiling height, can be employed on both north and south fronts of the school wings. Eating is done on an open porch, which also becomes at times a play porch and extends into the outdoors.

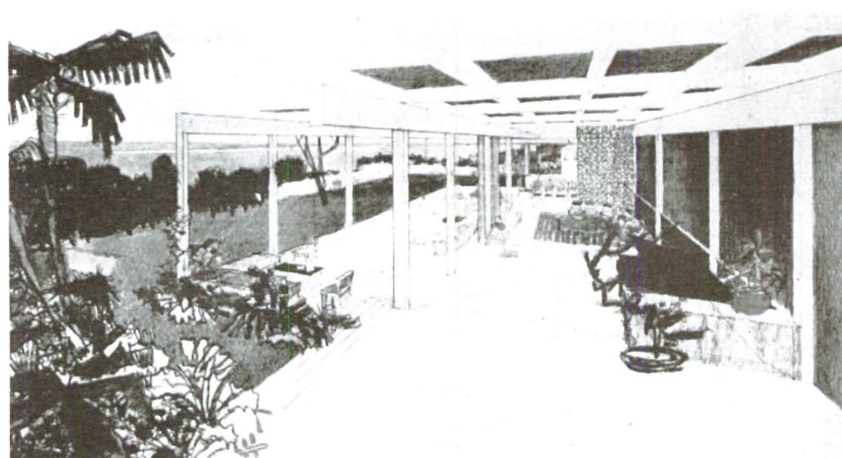
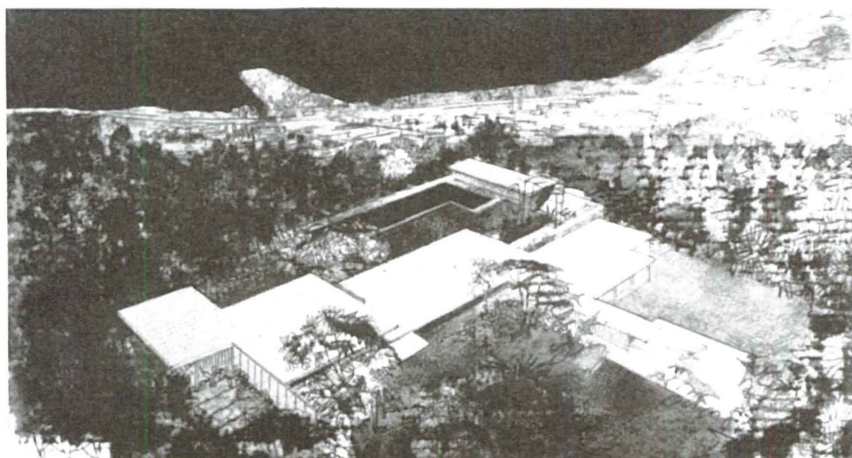
The great openness of classrooms, library, offices—of practically all parts of a school building—is beset with the difficulty of typhoon protection. Typhoons strike this and other islands with a frequency of two or three in a decade. Sometimes such storms pass by without great damage, sometimes the school building might become a shelter for the whole community if it is particularly substantially built and thoughtfully located. Schools should be a token of stability in the construction picture of the island. However, the consultants besides planning reinforced concrete structures such as the now fast progressing Adelup school, have also given full thought to prefabricated schools which would take advantage of the skills and the tools and the material supply of the mainland. It is only natural that such prefabricated construction has to be designed in good proportion and with all thought given to the transport and the unloading and handling of the prefabricated elements in port, as well as their storing in transit.

(continued on page 33)

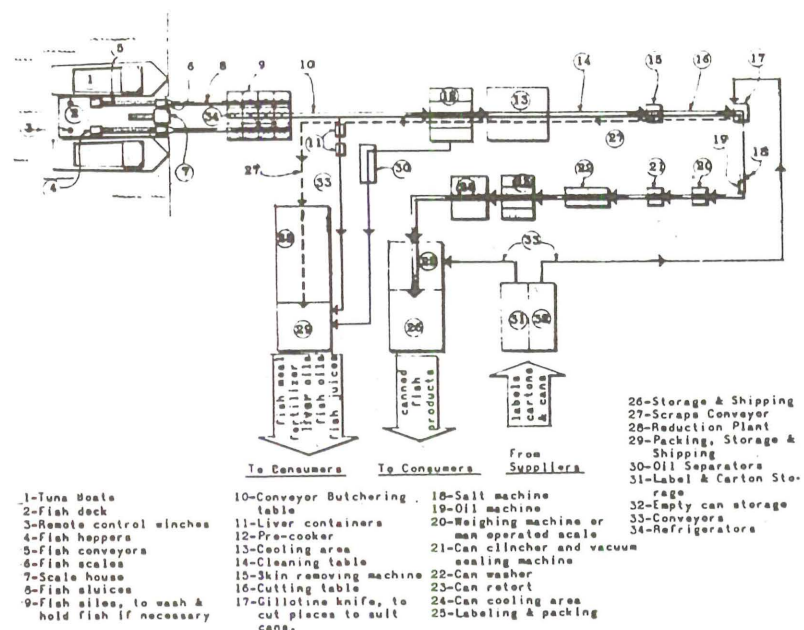
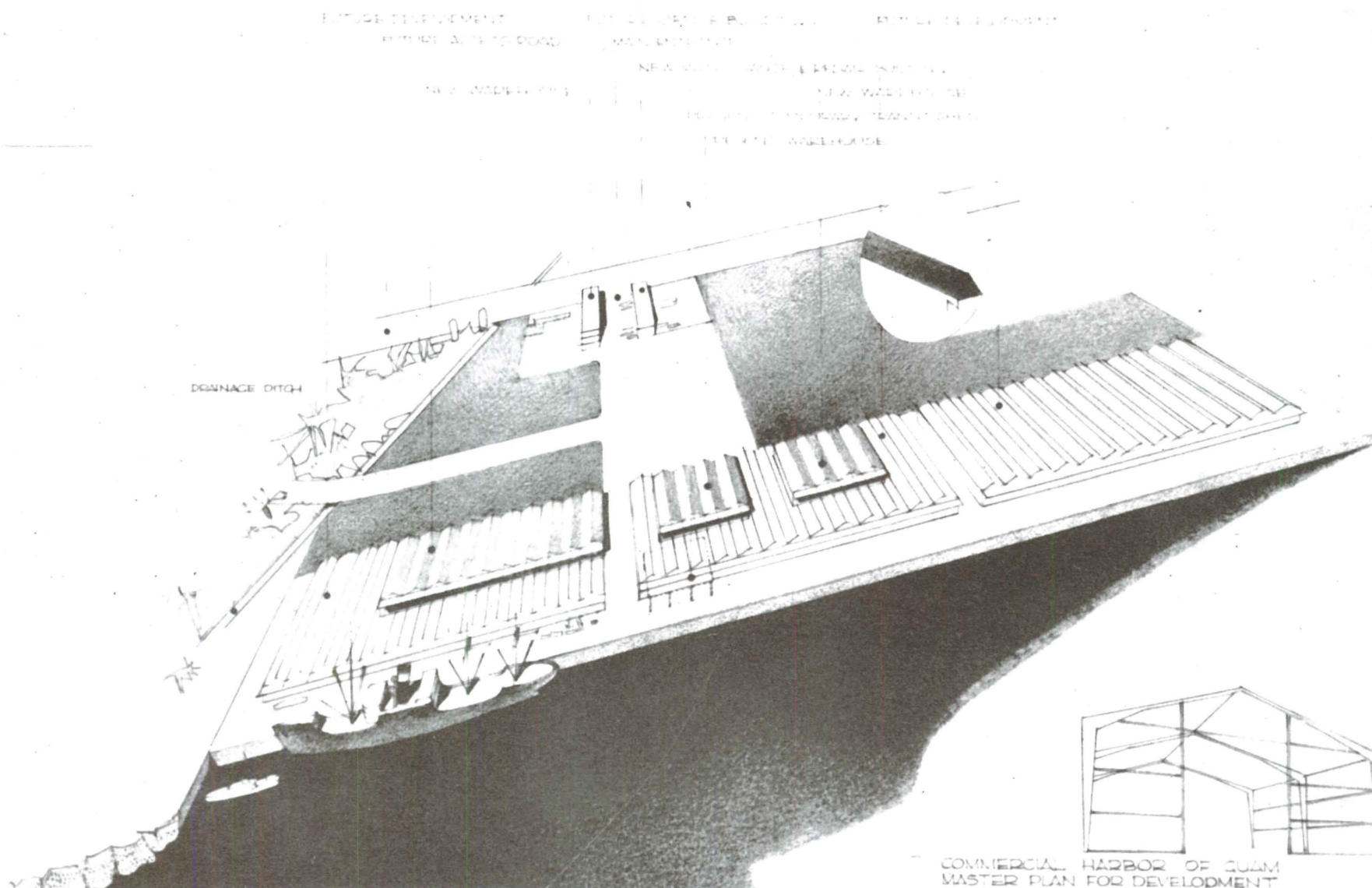


A CLASSROOM WITH TILTED-UP DOOR IN OPEN POSITION ALLOWS A FLEXIBLE ARRANGEMENT OF FURNITURE AND ACTIVITIES. IN THE REAR ONE CAN SEE THE PIVOTED DOORS, ALSO IN THE MAXIMUM OPEN POSITION.

House of Guam



THE HOUSE OF THE PEOPLE OF GUAM IS ADJACENT TO THE SIMPLE DWELLING OF THE GOVERNOR. THE NORMAL DOMESTIC STAFF AND THE SPACE REQUIREMENTS FOR DAILY LIFE ARE COMPARATIVELY MODEST. THE HEAD OF THE EXECUTIVE DEPARTMENT IS NO MORE THAN THE HIGHEST RANKING SERVANT OF THE PEOPLE, AS IS THE PRESIDENT OF THE UNITED STATES HIMSELF. THE DWELLING PROPER IS THE RESIDENCE OF THE GOVERNOR. OVERALL THE CHARACTER OF OPENNESS RATHER THAN SECLUSION HAS BEEN CHOSEN. THIS IS AN INFORMAL BUILDING GROUP RATHER THAN A FORBIDDING PALACE, AND IT DERIVES ITS BEAUTY FROM BEING SENSITIVELY COMPOSED ONTO THE SLOPE OF THE HILLS RIDGE, AND FROM FITTING INTO A NATURALLY GARDENED LANDSCAPE.



Above: Guam has been made a free port by action of U.S. Congress, perhaps to develop in time into a role comparable to that of Hongkong at the Far Eastern crossroads. Shipping routes from Australia to Japan and from San Francisco to Manila and Bangkok intersect in Guam, where processing industries may settle to take advantage of Australian wool, Asiatic silk, tropical plant and fruit supplies and Far Eastern oil. Typhoons make port safety requirements and provisions specific in this location.

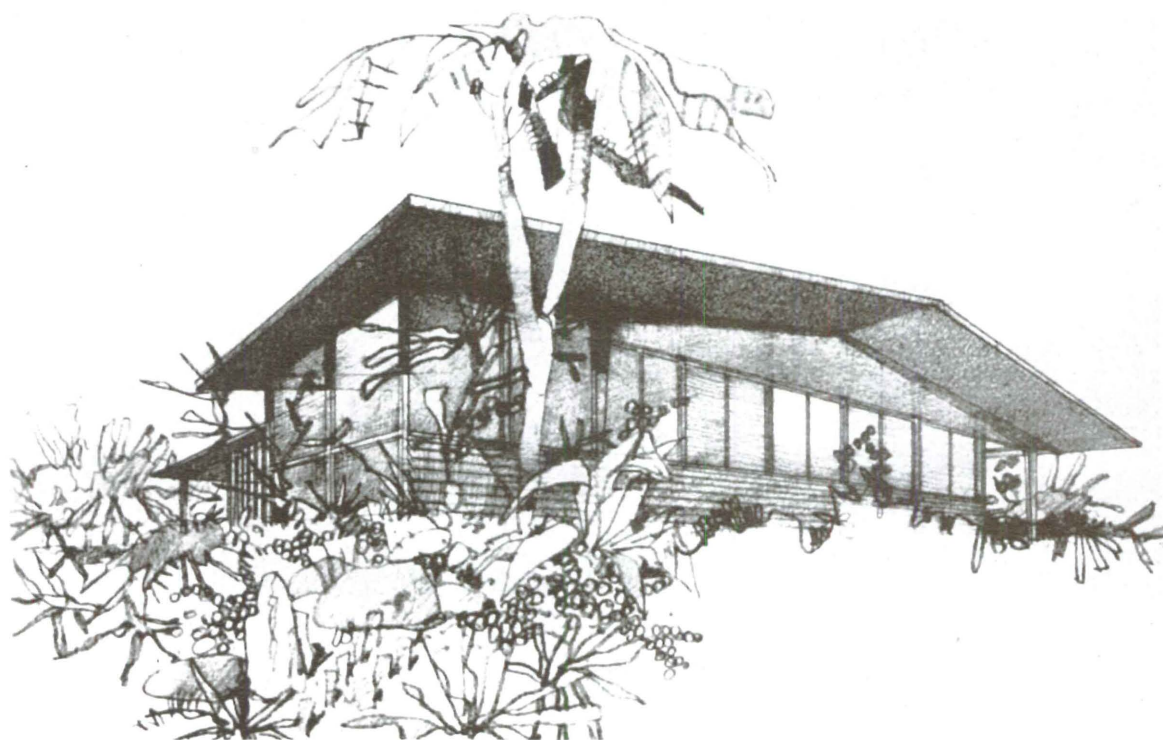
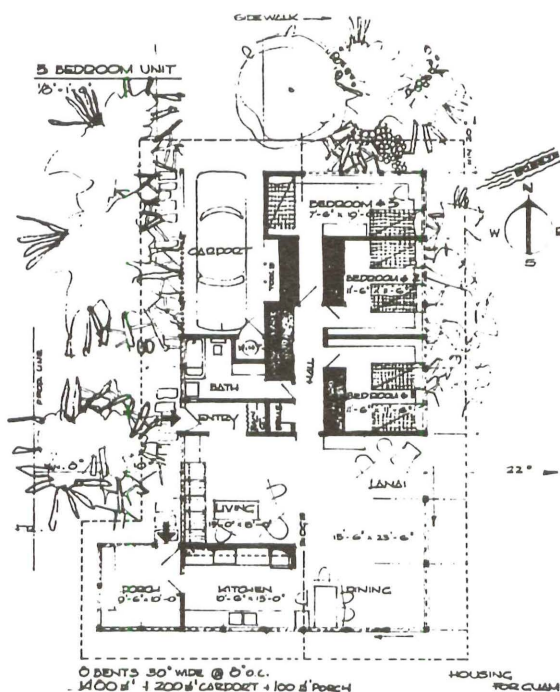
Left: As an example of industrial projects, it will be possible to develop in Guam a fishing industry, particularly a shark fishing industry. With many varieties of sharks in the adjacent waters a complete industry can use all products of the fish, and it would appear to be a logical development in Guam.

While comprehensive sites for new neighborhoods are not too plentiful on an island where much of the land must be held free for the extensive establishments necessary to a strategic outpost, these new neighborhoods have an employment relationship to the military establishment and the site and for economy's sake are planned to the existing road and utility network.

The consideration of raw material shipment to the island, the availability of skilled and unskilled labor, the deterioration factors of materials in a tropical climate in an area of typhoons and earth-

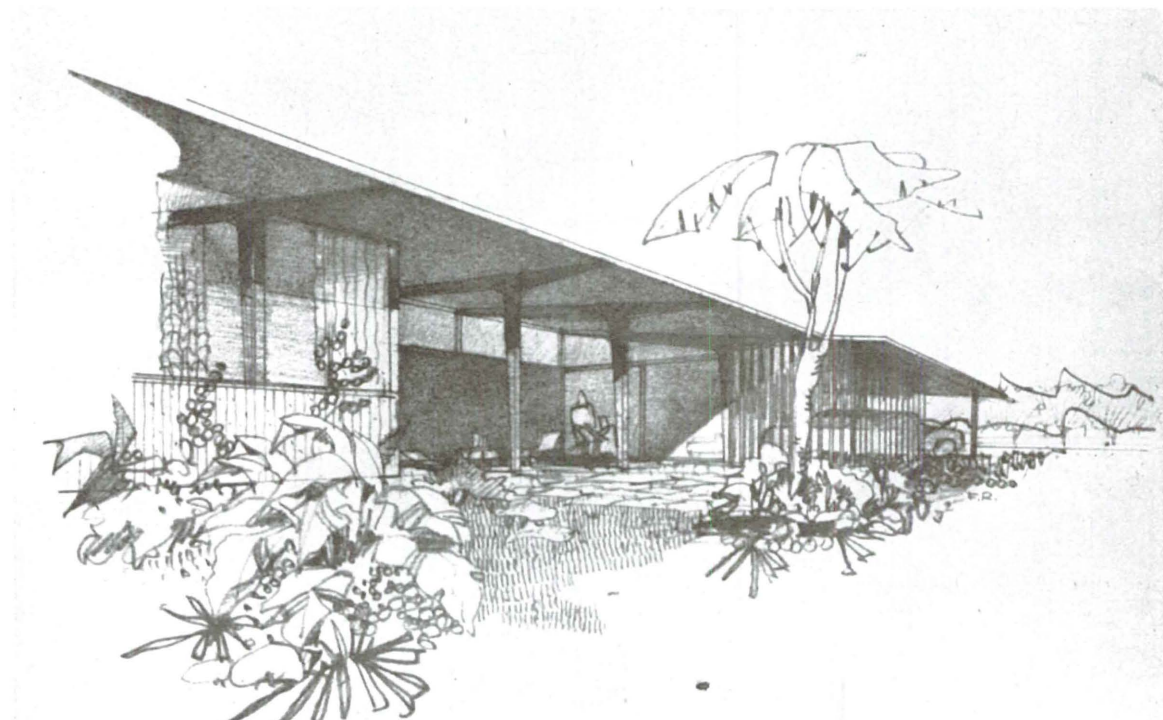
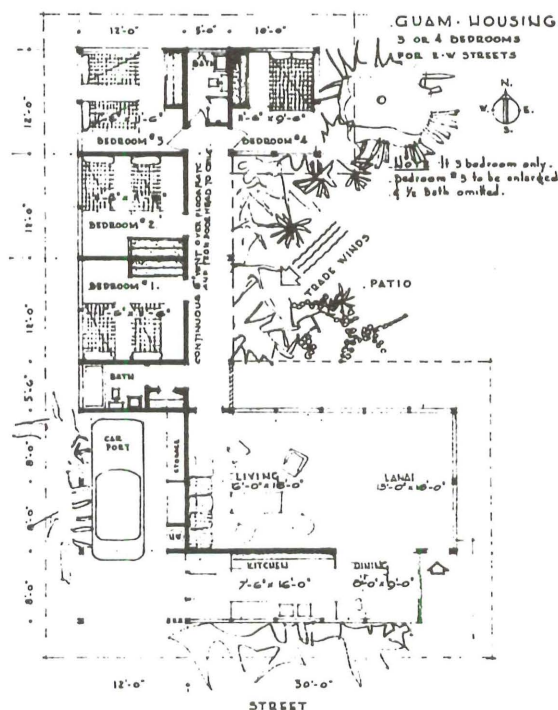
quakes determine the conception of structural skeleton and enclosure. Of the latter a minimum is required or desirable to favor the entry of the north-easterly breeze and abundant cross ventilation. Privacy and partitioning of rooms are considerations somewhat relaxed in favor of free air movement. Though great openness is desired, sudden and frequent rain squalls make moderate roof projections ineffective. Prefabricated panels taken from an orderly storage and quickly locked in place by thumbscrews function better than slide or fold down enclosures requiring expensive hardware.

Housing



WELL FENESTRATED INDOOR SPACE, MODEST IN AREA AND SUPPLEMENTED BY PORCH AND ROOF OVERHANGS.

PREFABRICATED DWELLING. CAR-PORT AND APPROACH ARE OFTEN A FRONTAL AFFAIR OF GREATEST SIMPLICITY FOR MANEUVERING, AS IN THE HOT CLIMATE THE AUTOMOBILE IS USED FOR THE SHORTEST "SORTIE" FROM HOME. EXTENSIVE WARDROBE AND "HOT LOCKER SPACE" (KEPT DRY BY AN EVER GLOWING ELECTRIC BULB) AND FURTHER COUNTER-HIGH SHELF AND DRAWER SPACE, SUPPLEMENT THE ACTUAL LIVING AND SLEEPING SPACE.





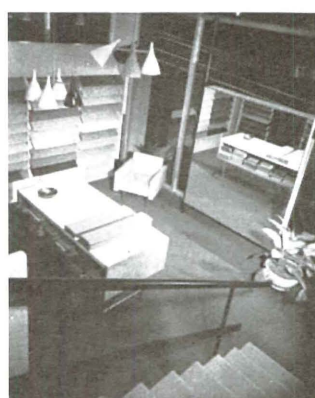
This store which is in the new Statler center presented unusual problems in the design inasmuch as the site has sloping grades and there are continuously changing relationships between the interior floor and the outside sidewalk levels. The face of the mezzanine is on a line diagonal to the axis of the store, and the basic definition of space, the location and size of entrances, and the entire frame work of the exterior enclosure had already been determined by the hotel architect. Working with these limitations, the store is entered on the lower level from the street or on the mezzanine level of the hotel corridor. An intermediate level was introduced to create a gradual transition and was developed as one of the departments of the establishment. A light open stairway connects levels without interrupting the basic volumes of space, and the stair structure is left exposed and painted white.

All cases, furniture, and special lighting were designed by the architects and maintain a quality of simplicity and elegance. White is the predominant color; the ceilings are white and the four interior columns are painted white, blue, yellow or gray; the wood is maple, bleached and finished in light gray and is used for fixtures and in vertical boards for the walls of one department. There are bright accents of yellow, blue and vermillion. Space is indicated with planes of color rather than by structural confinement, giving a greater feeling of airiness. The lower-level floor is covered in large rectangular panels of gray, white, black and blue Vinyl.

new store

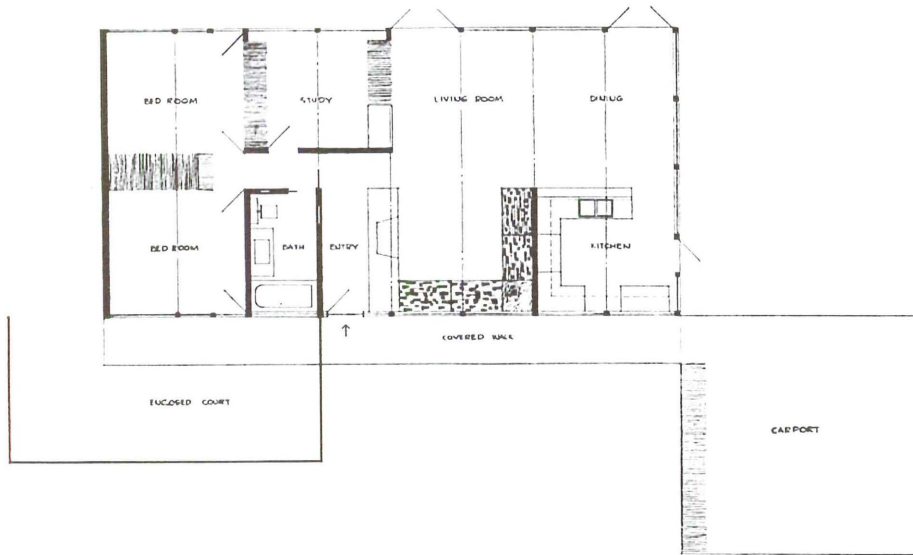
By VICTOR GRUEN, ARCHITECT; RUDOLF BAUMFELD, ASSOCIATE IN CHARGE





PHOTOGRAPHS BY HARRY H. BASKERVILLE





GENERAL NOTES

Post & Beam Construction: 4 x 4 posts 6'-0" O.C.

Beams: 4 x 12 (to be engineered)

Roof: 2 x 6 T&G D.F. 1" insulation 3 layers 15# felt White gravel

Ceiling: exposed beams

Floor: 3 1/2" cove slab asphalt tile in bath, kitchen, living & dining room; carpets in bedrooms

Interior Walls: plaster and 1/4" plywood

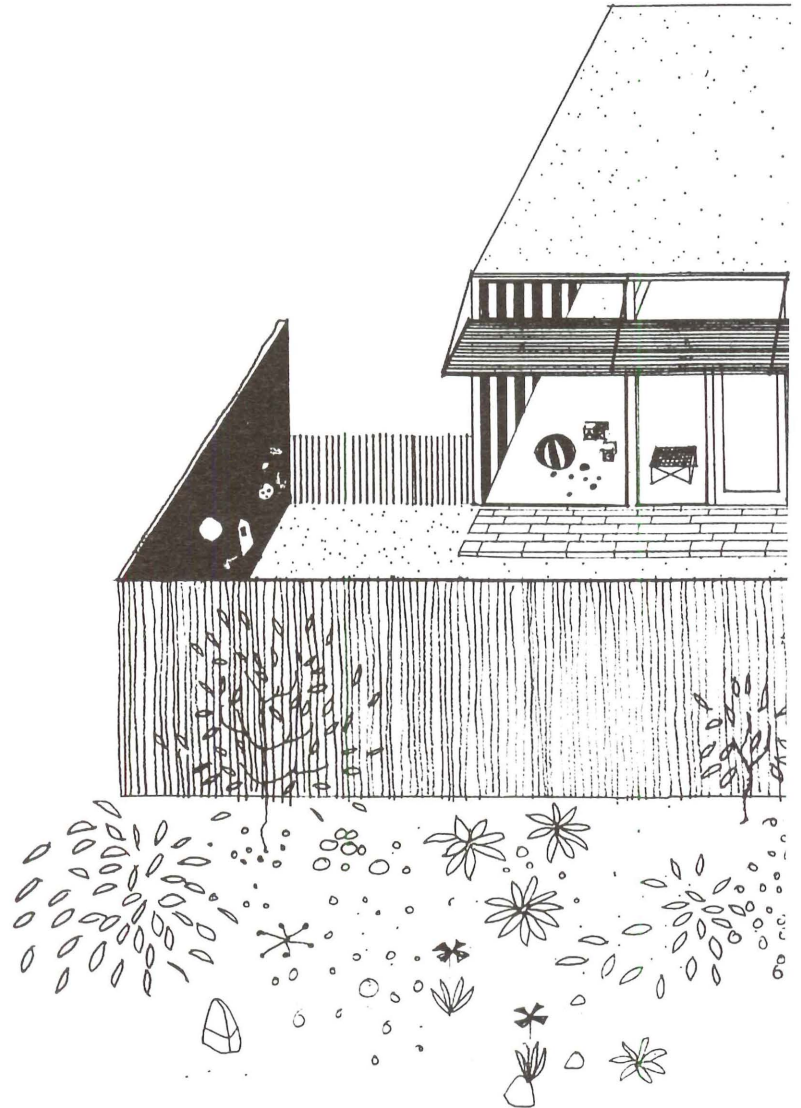
Exterior Walls: stucco 1/4" plywood and 1 x 4 white pine

Doors: interior, slab; exterior, glass in wood frame

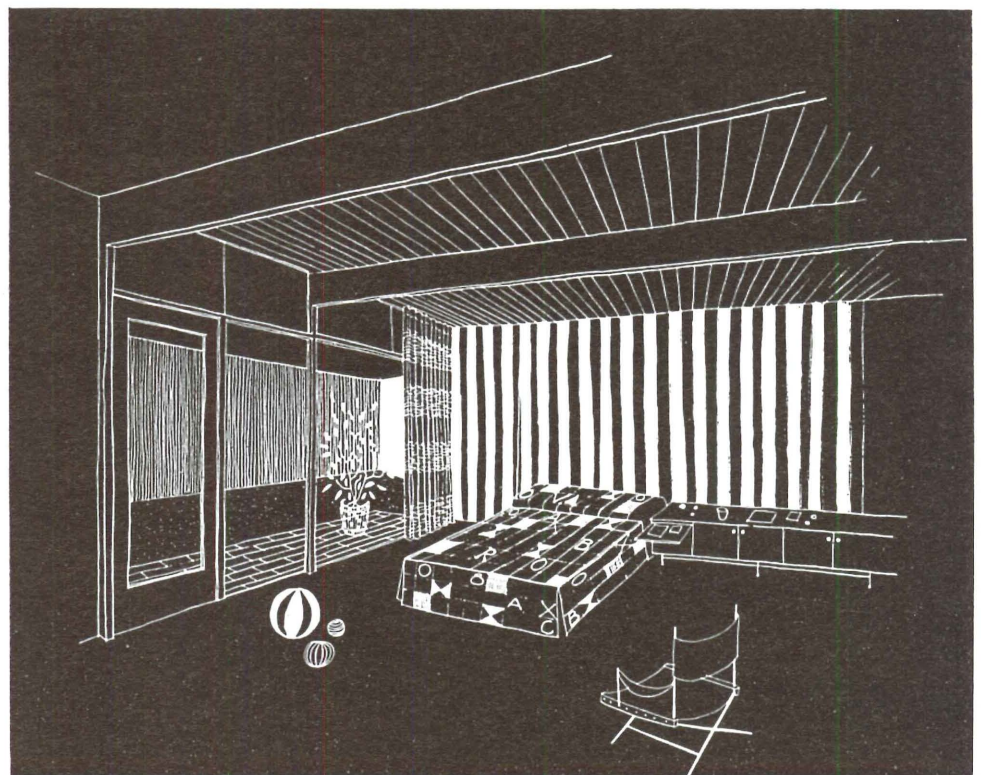
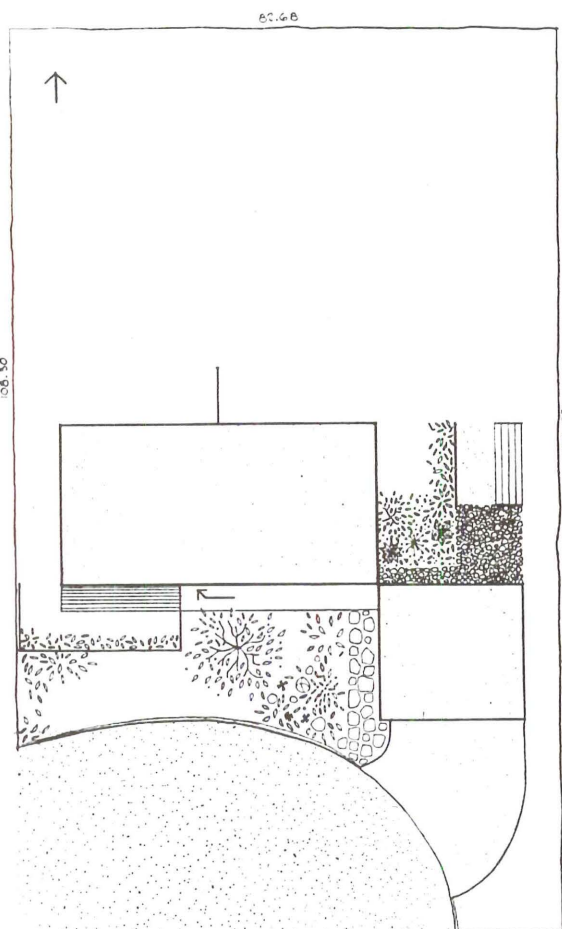
Heating: forced air ducts under slab

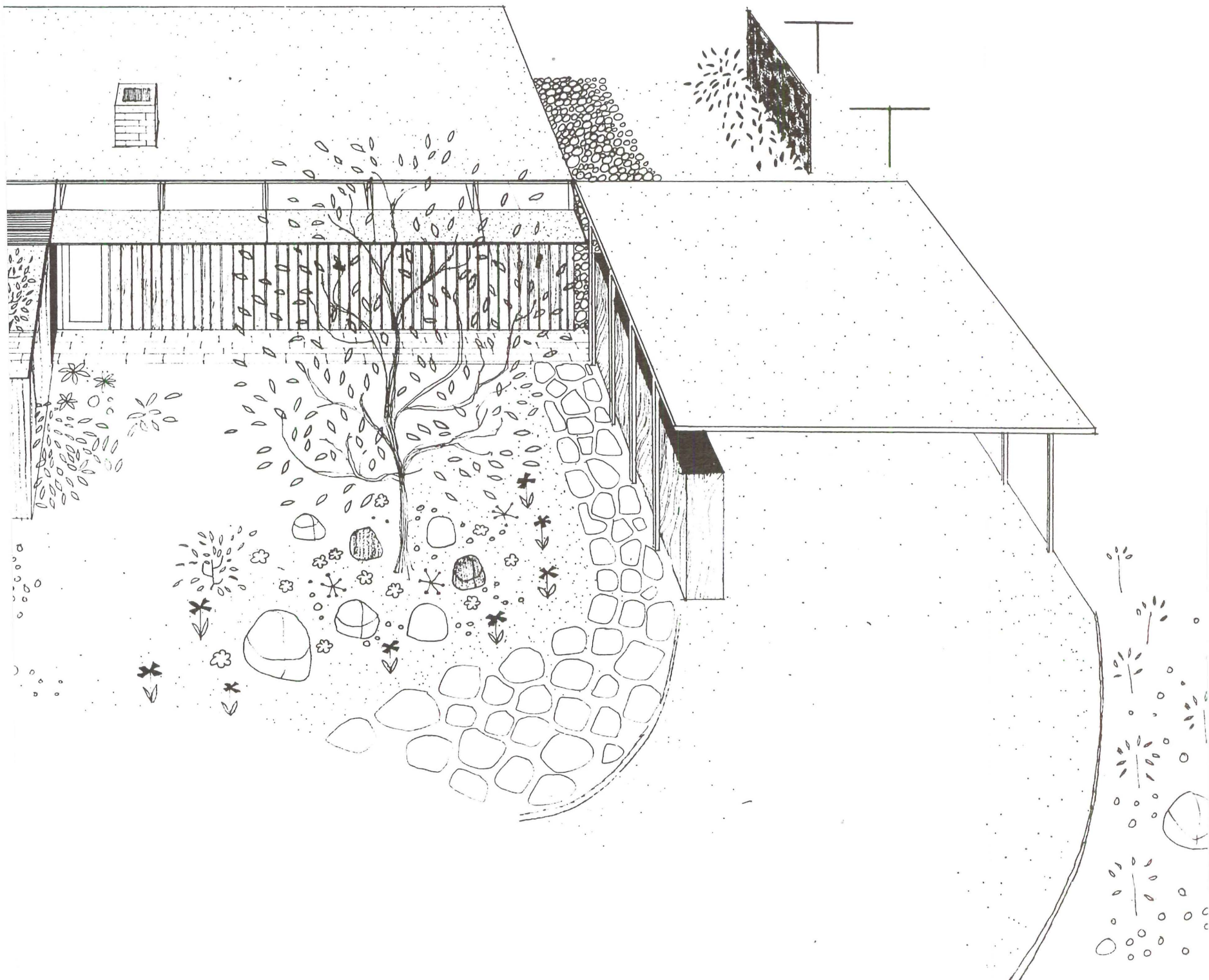
Glass set in rabbitted posts with wood stops

Ventilation: sliding glass in wood frames



HOUSE BY DAVID WAHLER, DESIGNER



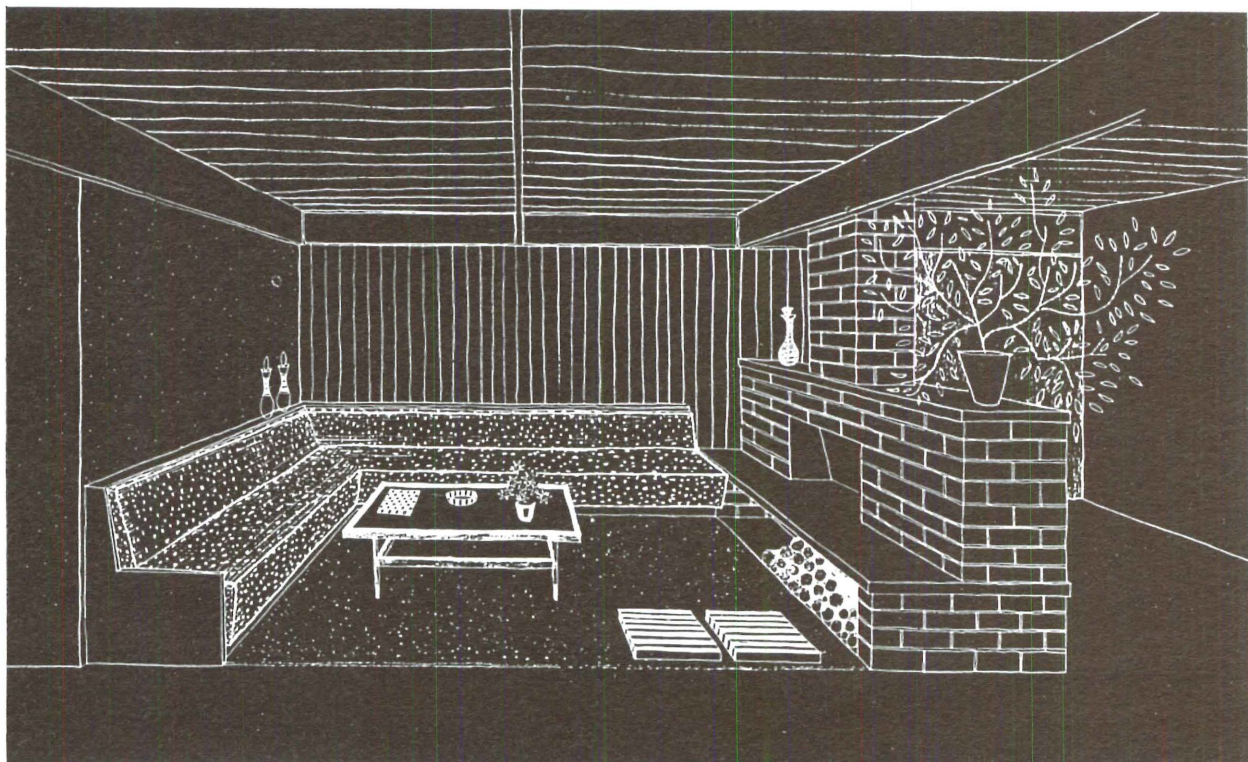


This two-bedroom house has been developed on a level lot for owners with three specific requirements; 1) that the house be designed to be constructed for approximately \$10,000; 2) that provisions be made for an expected child; 3) that special consideration be given to entertaining and week-end guests.

The structural system is post and beam with 4 x 4 posts and 4 x 12 beams at 6'-0" on center with a roof and ceiling of 2 x 6 t & g douglas fir. Walls will be stud and stucco and 1" white mahogany plywood panels and glass which will be set in rabbited posts with wood stops.

The child's bed room is planned for the south side of the house to receive maximum sun and opens out to a small enclosed play court. A three-foot deep storage wall has been planned for this room to accommodate clothes and play things as the child grows older.

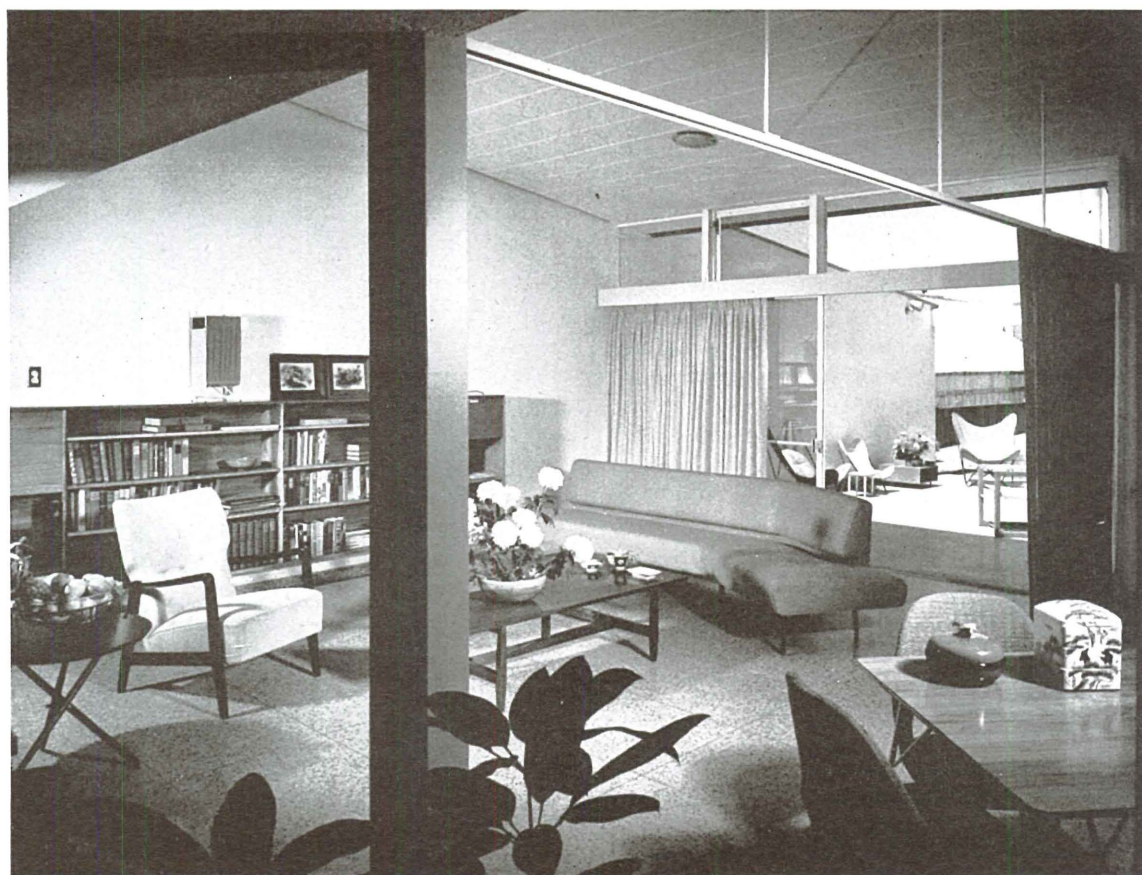
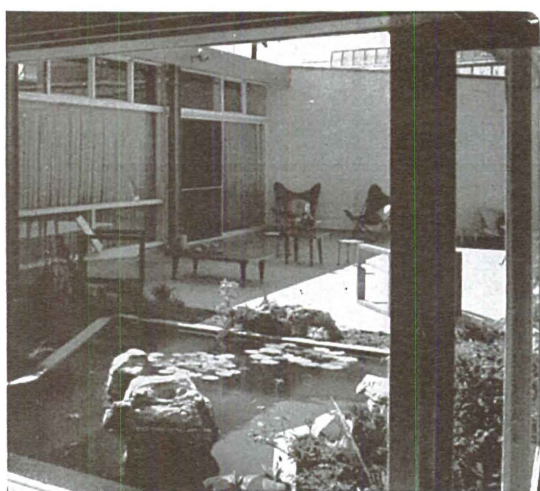
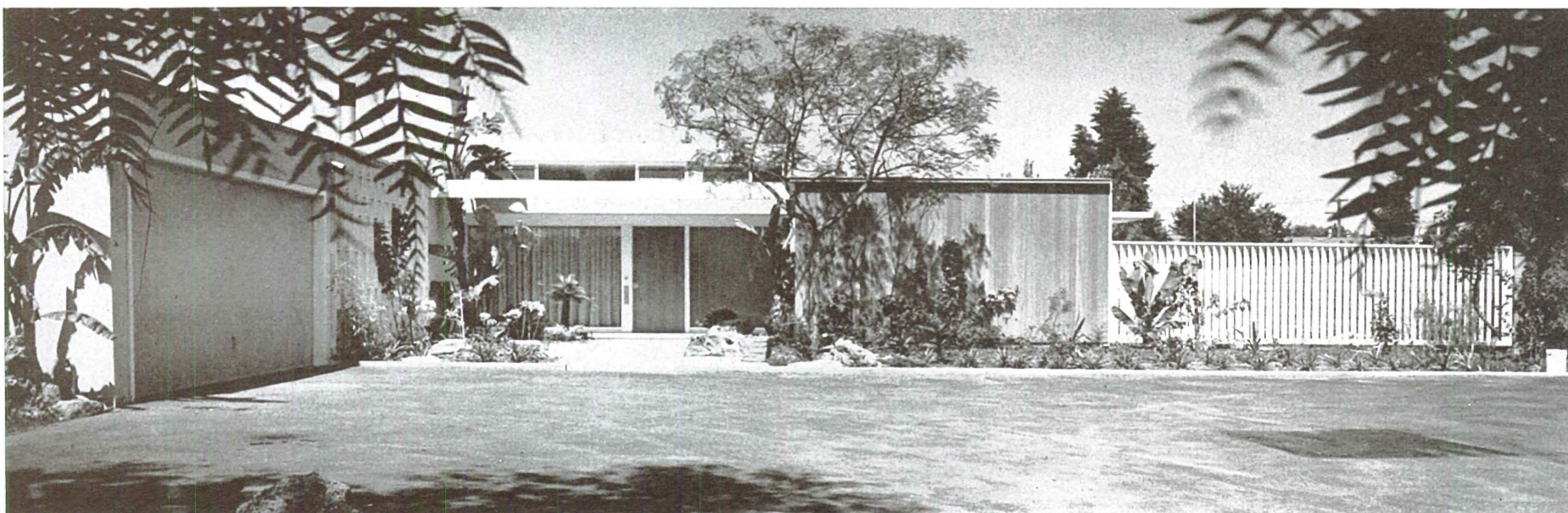
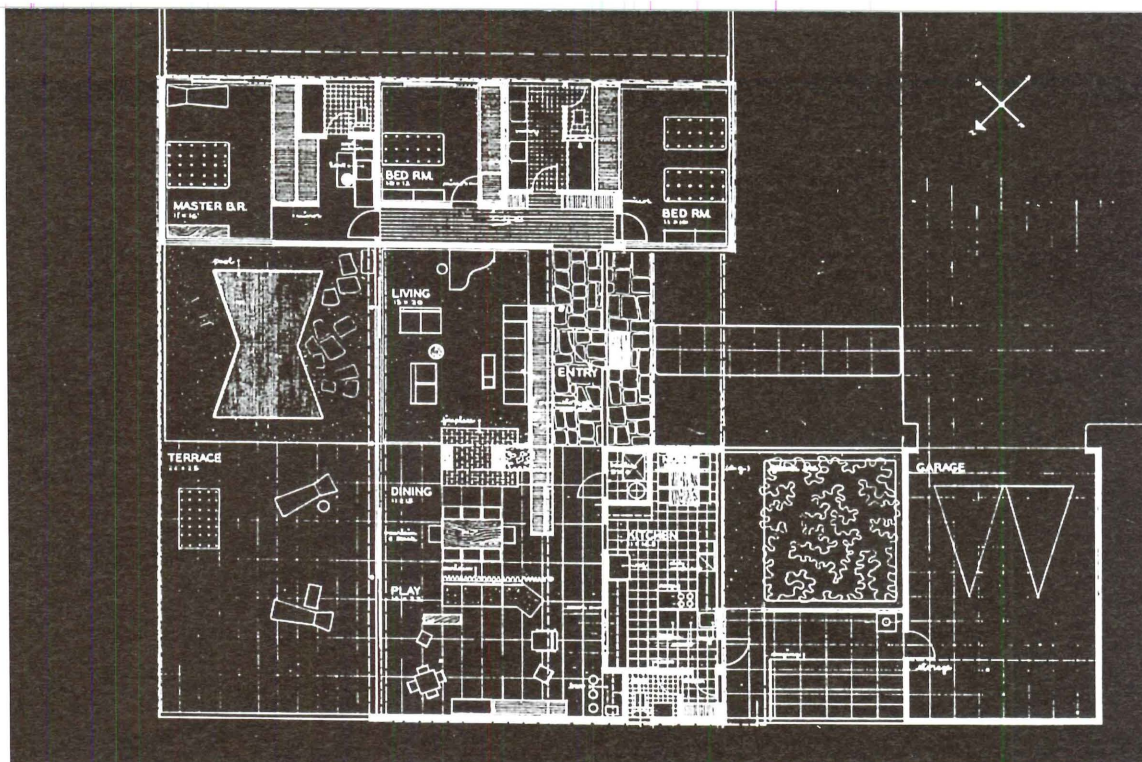
The owners' social requirements resulted in the arrangement of the living and dining space into two primary areas for entertainment and personal living habits, a built-in seating section round a fireplace for reading, conversation and small groups for television and games and a larger area with minimum furniture opening into the dining space for larger groups. A small study provides sleeping accommodations for guests.

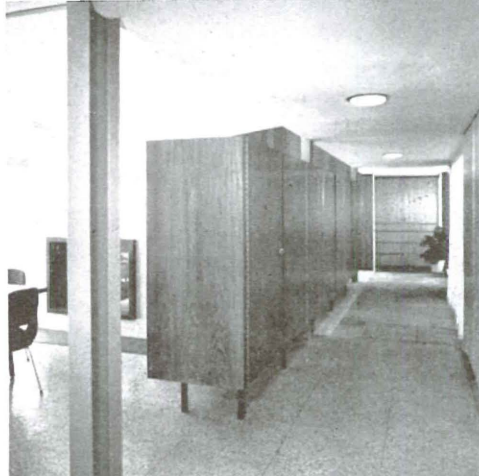


house

BY KAZUMI ADACHI, ARCHITECT
DIKE NAGANO
HIDEO TAKAYAMA, ASSOCIATES

Eckbo, Royston & Williams,
Landscape Architects

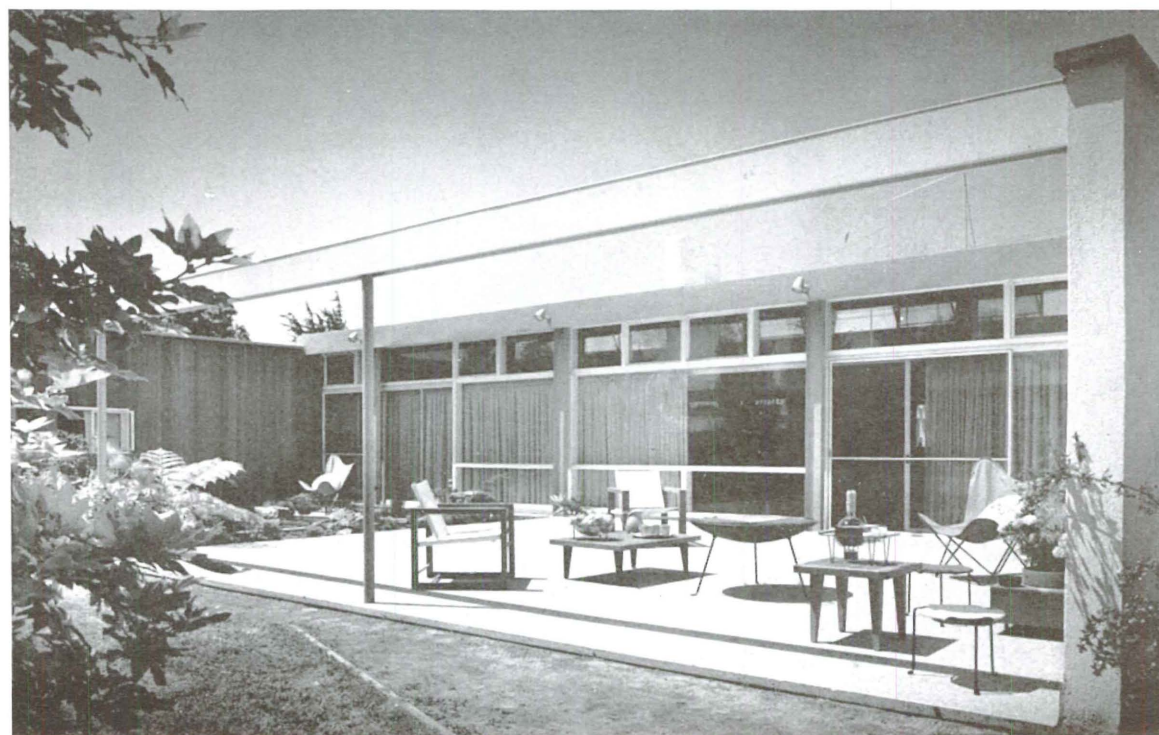




The site was a city lot upon which the designers were asked to develop a self-contained living environment in order to achieve as much complete privacy for the owners as possible, not only from the street and the neighbors but also from each other. This was accomplished with windowless walls and fences designed to contain an overall area, part of which is indoors with the corresponding outdoor space intimately related to it. The result is a quiet, inward-looking house, completely composed around the lives of the people who live within it.

The living space has been planned with great flexibility and zoned to particular family and social activities. The bedroom wing has been set apart as a quiet area with its own independent gardens. The living-eating area expands or contracts according to the social needs. A central entrance hall serves as access to all rooms without going through any of the others; all rooms in the house have their own private and controlled view; and, while there is a beautiful unity in the design, there is also a separateness of activity which is intelligently considerate of individual needs of the family members. The detached garage makes it possible to have a drying yard adjoining the laundry and the kitchen. The first concern of this house is for the private lives of its inhabitants, and while friendly to outsiders it offers its hospitality under controlled circumstances.

PHOTOGRAPHS BY JULIUS SHULMAN





FERNAND LÉGER

No artist has ever grown out of his times more completely than Fernand Léger. He is unquestionably one of the great protagonists of twentieth century life, a man so steeped in the world around him that his art cannot be separated from contemporary vision. In a sense he is the folk artist of our scientific and mechanistic age but he does far more than report and reflect; he makes painting an integral part of the life it comes from. Though he is indebted, as are all artists, to the past, his true source material is drawn from his immediate surroundings. He has been influenced, from time to time, by Italian primitive art, particularly mosaics, by Poussin and David, by Cézanne and the Douanier Rousseau, but he is more than influenced by the machine age; he is immersed in it. Motion pictures mass production, modern gadgets, speeding trains, streamlined engines, stainless steel, jazz music, burlesque shows and hand-painted neckties—these he understands and incorporates into his work.

When asked what wine he liked best, Léger said, "I prefer red to white, the red has more volume." And this is typical. His work has the virility and force of strong red wine. Throughout his life his main interest has been and still is centered on color (often flat, pure and complementary) on the object (sometimes magnified, usually isolated and monumental) and on the most careful proportions.

He tells a great deal about himself when he says, "New materials, free color, freedom to invent, can entirely transform the problem and invent new spaces." For him dense volume and three-dimensional form, both elements he deeply admires, are no more desirable than the space they inhabit. Aware of how artificial lights and modern methods of transportation can effect vision and suggest new kinds of space, he con-

stantly experiments, hoping to express but not to reproduce on canvas the brilliance of present-day life. Léger rarely interprets; his symbols are visual comments more related to imaginative statements of fact than to moods, dreams or analyses. Nor does he criticize what he sees—he accepts, understands and enjoys.

Curiously attracted by both classical and primitive traditions, he strives to combine disciplined order with boundless vitality and directness of vision. Thus his work is never haphazard or amorphous, but possessed of a definition resulting from decisive line and strong color. Typical of the artist's direct approach is his preference for local color, particularly for the bright flat hues of modern mass produced objects. Once, when discussing color, he said, "Seurat's picture *La Grande Jatte* in the Art Institute of Chicago would, in my opinion, be infinitely more beautiful—would have more style and would stand as the greatest work of French art, had it been painted in the *technique of local color*."

Because Léger is prolific and because he paints, as a rule, in series, repeating the same composition many times with only minor changes in design, color, scale, and size, a study of his art presents certain difficulties. Since he follows no definite rules, the largest canvas in a group not necessarily being the last, the problem of dating his work is sometimes baffling. Undoubtedly the main purpose in his many variations on a theme is gradually to improve the original composition, though sometimes he becomes so interested that he makes multiple examples of a motif only for his own sheer pleasure, returning to the same subject even after he has finished the culminating painting of a series.

Public recognition of Léger has come slowly,

possibly because he diligently refuses to accept romantic or "artistic" subjects, preferring to draw his material from the every-day world around him, a world so familiar and so immediate as to be rejected by the average person. He early realized the visual possibilities of twentieth century life and with courage and persistence helped others to find meaning in their own surroundings. A glance at the number of his recent one-man exhibitions, as compared to those of the past, indicates how complete public acceptance of his work has become.

In addition to teaching, Léger has spoken widely on art in both Europe and the United States. In 1939 he delivered a series of eight lectures at Yale on color in architecture and ten years earlier he was already associated with Ozenfant, teaching with him at The Modern Academy in Paris. Among other teaching assignments was a summer session at Mills College in California and even today Léger still runs a large art school in Paris where students from all over the world come under his influence. Though amazingly articulate, Léger is far more artist than teacher. But the fact that he expresses himself so fluently—and always has—facilitates the understanding of his work, for he is better able than most artists to explain exactly what he is trying to do.

The present publication accompanies the first comprehensive showing of the artist's work in America, an exhibition organized by The Art Institute of Chicago in collaboration with the San Francisco Museum of Art and The Museum of Modern Art in New York. Following chronologically certain pivotal works, the exhibition is designed to trace, step by step, the development of Léger's art, a development distinguished by consistent and continuous growth.

KATHARINE KUH

Maquette for a Mural. 1938. Lent by Jean Masurel, Moutaux, France.

In Maquette for a Mural the artist has used brilliant color, vertical movement and magnified details to suggest a landscape. Here he allows a few generalized leaf and cloud forms to substitute for a more traditional view of nature.



Leisure. 1944-49. Lent by the Musée National d'Art Moderne, Paris.

Though Leisure was started in America, Léger did not finish this canvas until three years after he returned to France. The people, bicycles, birds and flowers on first view seem closely related to paintings done in the United States, during the last war but, on closer study, one discovers a classicism and restraint typical of the artist's work prior to his visit.

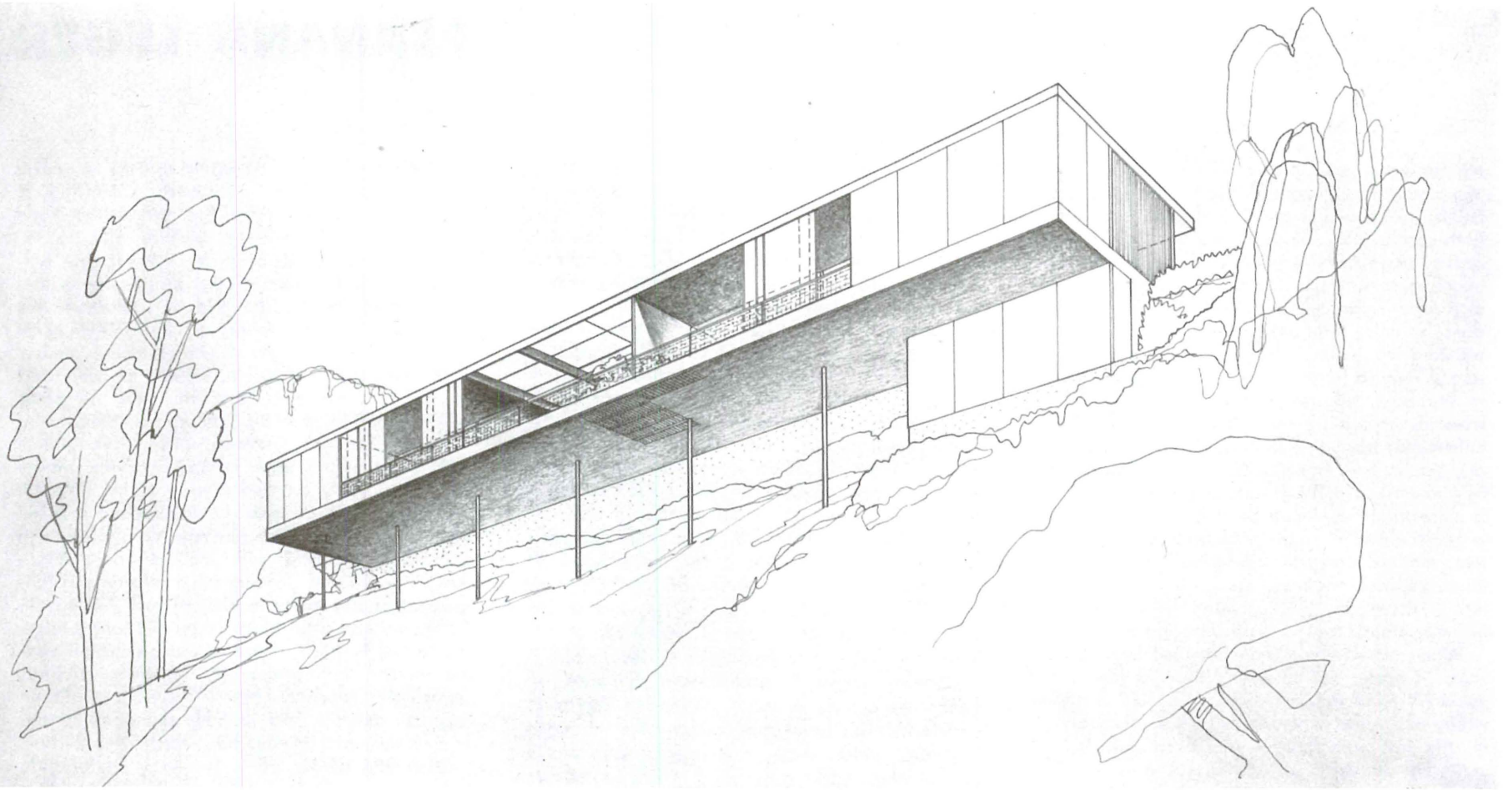


The Card Players. 1917. Lent by Rijksmuseum Kroller-Müller, Otterlo, Holland.

During the first World War Léger designed breech-blocks for guns and served as a stretcher-bearer. The brutality, camaraderie and brilliance of mechanized modern battle fascinated him. He completed The Card Players while recovering from having been gassed.



MATERIAL THROUGH THE COURTESY OF THE ART INSTITUTE OF CHICAGO



platform house

BY THORNTON M. ABELL, ARCHITECT

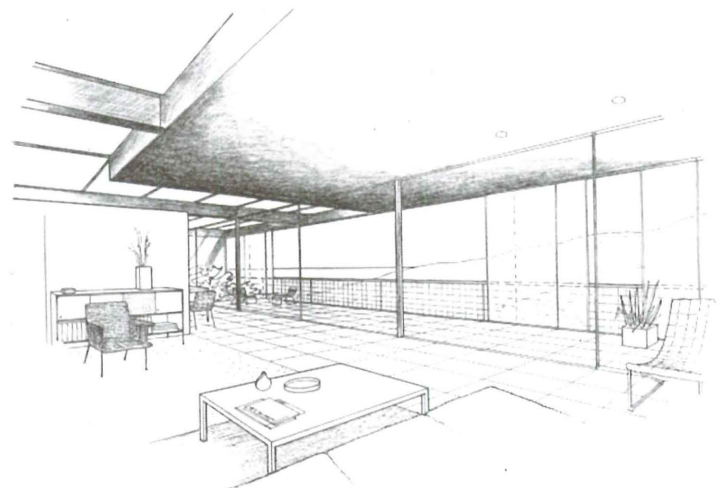
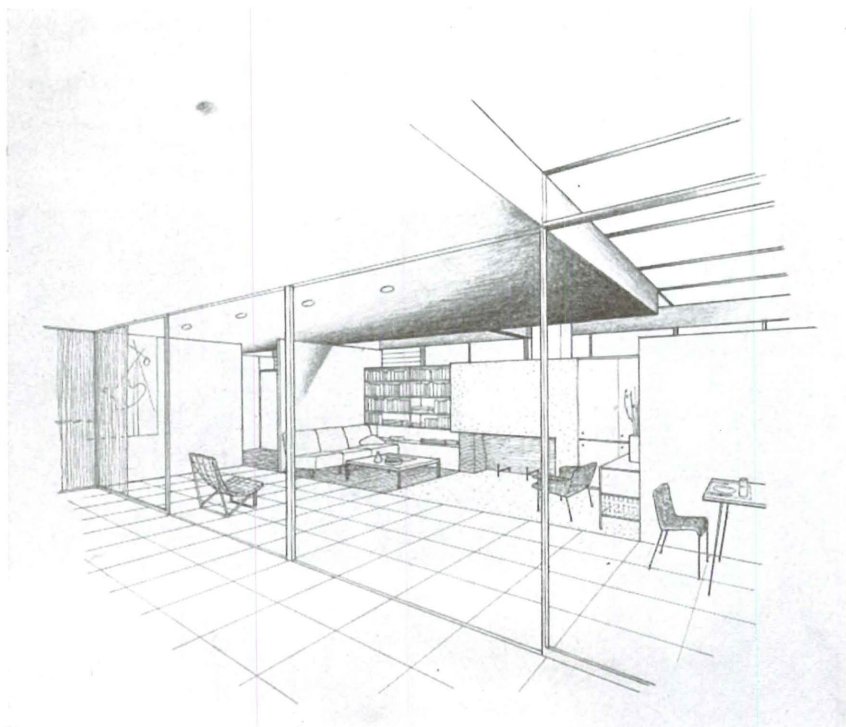
The problem was a lot sloping down the side of a canyon at about 45° . There is a good canyon view opposite and a long view southwest toward the ocean. The views are inspiring, yet with view comes wind. The steepness of the lot precludes much gardening. Access is from the top and the street slopes 10 feet along the front. The house is designed for two adults who each need their own quarters.

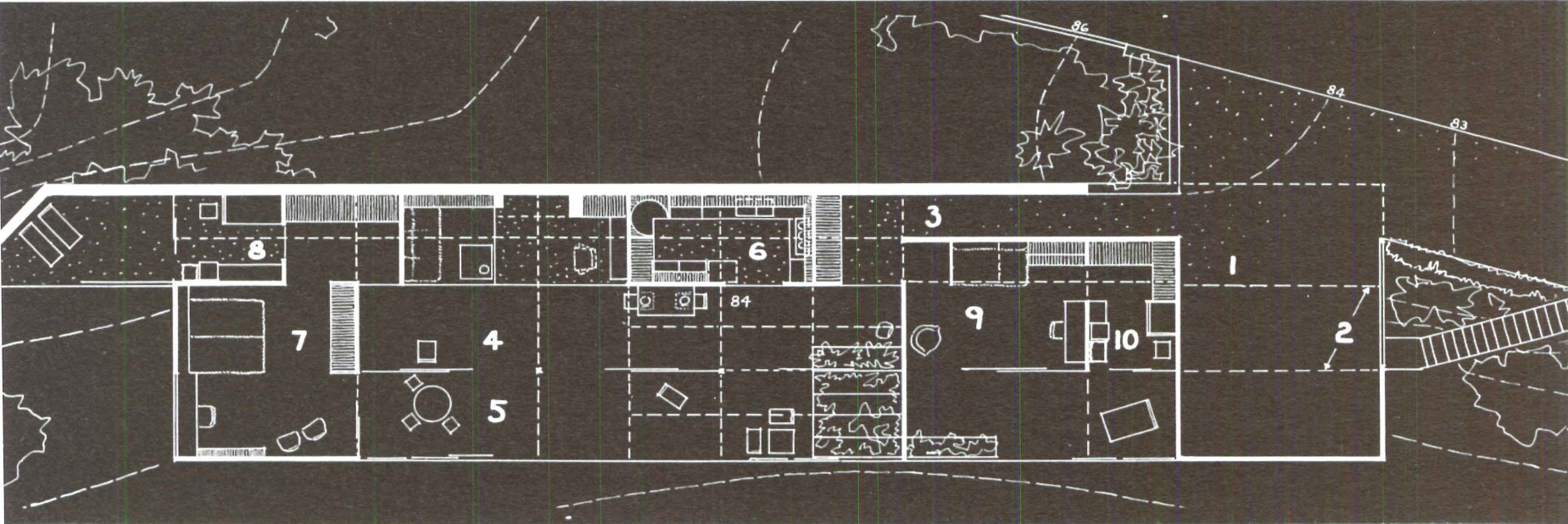
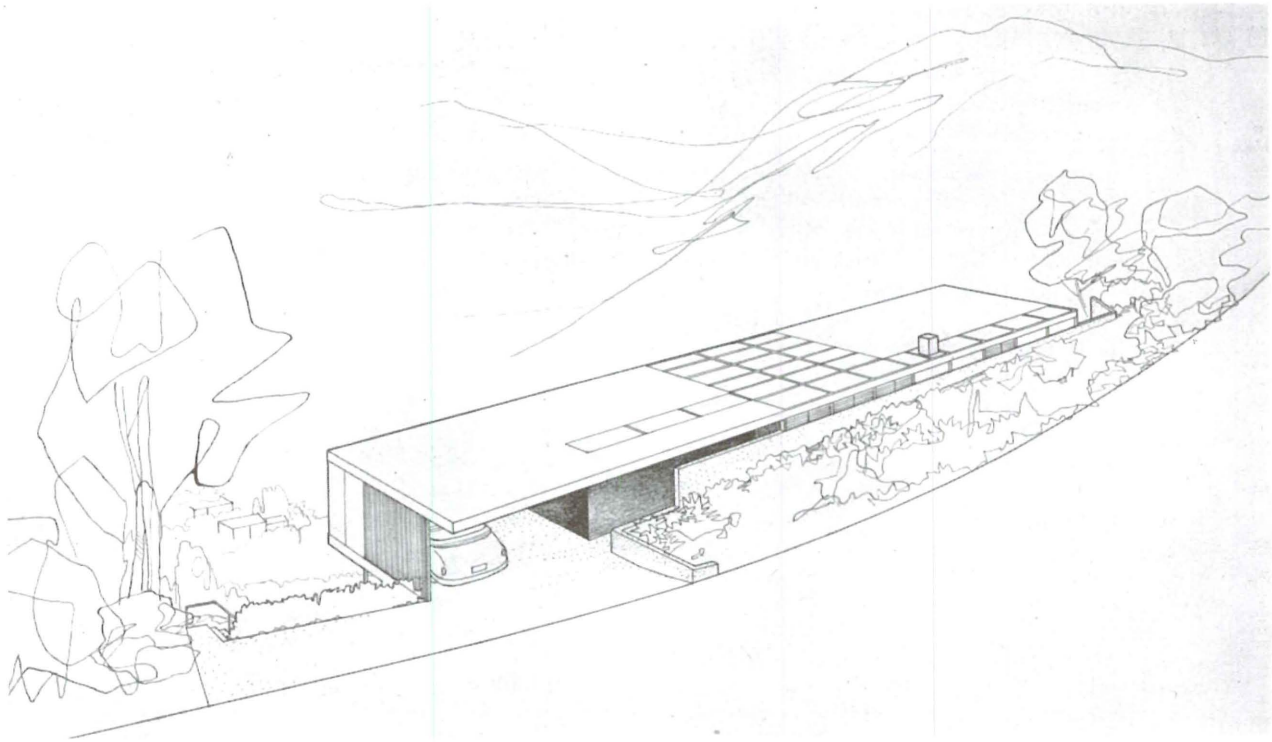
The solution is essentially a living platform. It is accessible from the street at the south end. The platform is secured by concrete retaining walls penetrating the slope and supported on steel columns. Steel beams are cantilevered out at each column. Floor construction spans between these beams.

On the platform are two penthouse-like studies with dressing baths. Between them is a large living center.

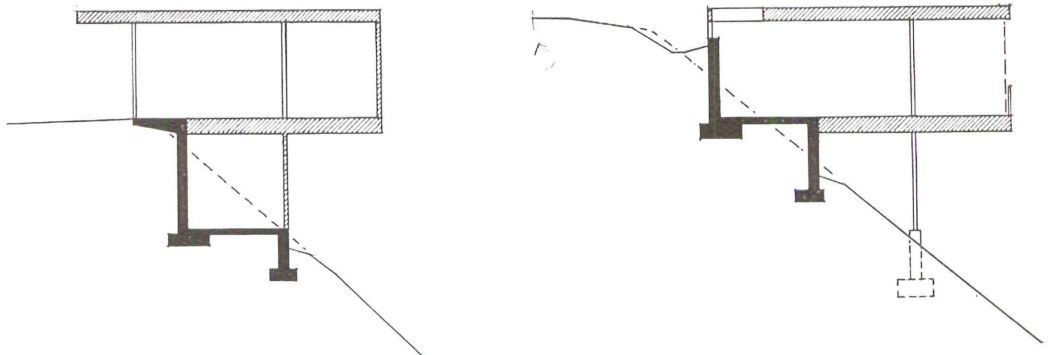
Along the edge of the platform is a continuous series of sliding panels, some clear, some translucent. These panels can be moved to any position or stacked. They are for sun and wind control and they are easily removed from the platform. Part of the living area is actually balcony with sliding glass units to the interior space. A non-glare translucent plastic roof covers over half of the platform. This will give a sense of being in a garden rather than in a house, so that the platform can be quite self-sufficient on its slope. There are spaces in the platform that are depressed for planting. The plants can be potted and changed from time to time so that this "garden" can always look fresh.

The surface of the platform will be light-weight concrete with radiant heating system. Enclosing walls will be pre-finished units. Except for foundations and slabs, the house will be of dry materials.





- 1. CAR SHELTER
- 2. UTILITY AND STORAGE BELOW
- 3. ENTRANCE
- 4. LIVING AREA
- 5. BALCONY
- 6. KITCHEN & LAUNDRY
- 7. STUDY-BEDROOM NO. 1
- 8. BATH-DRESSING NO. 1
- 9. STUDY-BEDROOM NO. 2
- 10. BATH-DRESSING NO. 2



MUSIC

continued from page 12

registered harpsichord should be relatively soft, colorful but not heavy, bright rather than brilliant, distinct in all voices, and with a feel of the plucked string rather than rounded and disembodied like organ tone. On this last there is some expert disagreement.

Having praised the conspicuous virtues which Mr. Kirkpatrick shows in his playing of the *Goldberg Variations* I feel more at ease in mentioning the no less conspicuous faults that mar his readings of the *Partitas*. I shall discuss these more fully in detail at another time. In general the playing is more rigid than in the *Variations*, ungraceful in nuance and inflexible in beat; the ornaments are accommodated to the tempo, instead of the rhythm being determined by the ornaments; with the effect that, to vary Mr. Kirkpatrick's language, the "intelligible balance between the top and bottom parts of the musical structure, on which depends the further intelligibility of the inner parts," has been so exaggerated that the inner parts and sometimes the bass as well are often lost under the hurrying forward of the upper outline. Arpeggiation of chords, even where indicated, differs but slightly from the playing of chords without arpeggiation. Note-playing correctness is substituted for any imaginative use of the conventions, in the same way that a routinely harmonious pressing forward substitutes for elegance. I have heard this called the "bulldozer technique." Worst of all, because it induces first boredom and then laughter, is the unvarying reiteration of each section marked to be repeated in exactly the same shape, design, rhythm, nuance, and embellishment it had when heard the first time. Abundant authority exists to command the varying of each repeated section, whether or not the composer has helpfully written out the variation. Mr. Kirkpatrick omits all repeats from his performance of the *Goldberg Variations*; in the *Partitas* every repeated section is inexorably gone through twice.

A similar opposition of virtues and vices is conspicuous in Mr. Callaway's playing of the book for organ. His feeling of the rhythm for a section or a movement is merely approximate, usually on the sluggish side. An exception is the larger choral prelude on *Jesus Christus unser Heiland* and the pastoral opening, brightly and sharply designed like a miniature from a Book of Hours, though the water-figure is Byzantine, of the little prelude, *Christ unser Herr zum Jordan kam*. On the negative side must be listed the formless, unevocative readings of the three big Kyries. I have heard the first of these played so that God the Father thundered, not by volume but by the powerful drawing out of the design. Mr. Callaway's thought of the deity is too benevolent: if the first aspect have not harshness, what of the second? And his vision of the Holy Spirit lacks transfiguration. These are major failures, that should put a sound believer in terror of judgment; and in terror of judgment he would not play them like that. Possibly the life of an organist in the national capital does not promote contemplation: this is not conversation-music.

Mr. Callaway is at his best in the more inward and in all the smaller preludes, in the meditative and pictorial but not in the contemplative or conceptual, in the three preludes on the Trinity (*Allein Gott*) and both versions of the Lord's Prayer, but not *Aus tiefer Noth* (Out of the depths I cry), which has neither body nor pace. His

reading of the great Prelude for Full Organ is stifled in breath, strangled in design, smothered in sound, and choked in recording. The so-called *St. Anne Fugue*, by contrast, marches in clarity, design, and power, except a few trembling moments of overpowered recording, from climax to climax. As a whole Mr. Callaway's registrations show an unusual awareness of the possibilities of the instrument, especially in the lighter, more colorful combinations and contrasts of voices. If his sense of design and ability to distinguish opposing voices to the full power of their expressiveness were as great as his feeling for painterly color, his art would all speak sermons.

I have written enough at present to show the mixed attractions and failures of this album. The attractions far outweigh the failures, especially in comparison with competing versions. Though I may complain bitterly of Mr. Kirkpatrick's way with the *Partitas*, I have heard worse, far worse from others. And the three or four hours you may pass at the highest level of these performances will more than make up the accompanying disappointments.

COMPENDIUM '53

continued from page 14

In this patio group the pieces relate to the architecture of a small contemporary home as represented by the walls and ceiling. The sliding screens permit a close relationship between interior and exterior.

The contemporary accessories were chosen for their beauty of form. Each is a well-designed object or utensil adaptable to all interiors because of its simplicity of line and purity of form.

Included is a collection of plastic accessories showing decorative merit and utilitarian purpose.

Physical comfort is one of the essential factors of furniture; without this quality a chair becomes only a decorative object.

The furnishings were assembled to show well-designed contemporary pieces which combine fine appearance with maximum comfort. Each piece was selected to illustrate this point and was then composed in the integrated group.

The building materials used in today's interiors have been developed from either synthetic or natural sources. These products come in a great variety of textures, patterns and colors; and they are valued for their durability, appearance, and hygienic advantages.

The materials shown are only a few of the great diversity of products available in a broad range of textures and colors.

Lighting: Lighting is one of the foremost considerations in home-planning since it is a basic factor in the design of the interior. Daylight can be controlled in the building by the size and number of openings and further regulated in the interior by the choice of fabric, type of window treatment and selection of color. Artificial light is man-made and completely controllable. It can be set up to serve as general illumination or as local light, direct or indirect, and it acts both functionally and aesthetically.

Lighting defines all visible objects and surfaces creating form, pattern and texture. Lighting in itself becomes pattern when it establishes areas of intense dark and light.

The results of light and lighting are visually stimulating and are



EMSCO
CONCRETE CUTTING COMPANY
 MANUFACTURERS of PNEUMATIC TOOLS
 COMPRESSED AIR CONTRACTORS
 DRILL STEEL SHARPENED

TOOLS FOR RENT DEPENDABLE SERVICE
 2751 East 11th Street Los Angeles 23 ANgelus 3-4151

STEED BROS.

BUILDING CONTRACTORS

Office and Yard:
 714 Date Avenue
 Alhambra, California

Telephones:
 CUMberland 3-2701
 ATLantic 2-3786

Translucent — fiberglass reinforced — Panels

PLYMOLITE

FEATURED IN THE CALIFORNIAN HOME BY
 THORNTON ABELL, AIA, OCTOBER 1952 ISSUE.
 FLAT & CORRUGATED, VARIOUS SIZES & COL-
 ORS. COMPLETE INFORMATION AVAILABLE.

2707 Tulare

Burbank, California

PLYMOLD COMPANY

Rockwell 9-1667



CONTEMPORARY HOMES

Sales • Rentals

Featured by

RUTH RIES, Realtor
 9001 Beverly Blvd.
 CRestview 4-6293

often the basis for designs found in fabrics, architecture, and other related art forms.

All color is the result of light. From sunrise to sunset the angle of the sun's rays changes color in terms of intensity, value, and hue.

Proper orientation means planning a house in terms of light as well as geographic site. Interior color, selected with consideration for the changing sunlight, should establish a color equilibrium in the house. For example, warm wall color offsets what could be a harsh quality in a room which receives only cold light.

GUAM: A problem in progress continued from page 17

come and enjoy the open house. Visitors are cordially welcomed, go in and eat and drink everything that comes in cans and bottles. Papaya juice and tropical fruit are local offerings, the best imaginable; synthetic drinks and frozen orange juice are here too, together with the famous American brews.

Local resources may have to be honored again, and deserve it, but also raw materials may be brought for processing to this island and revive the economy which might lag when military construction is reduced. Agricultural enterprises such as pineapples on the high plateaus may be paralleled by copra mills, working up the supply from many of the other islands of the trust territory; fishing areas may feed into canneries, a teaspoon refinery may process oil from southeastern Asia; wool from Australia, and silk from Japan and China, perfumes and pharmaceuticals may give new employment to a population of which about half are now under twenty. Consultants and master planners must prepare in many ways for this situation, also some of the plans are of long range. As architects they may influence many practical designs, from that of the commercial harbor to schools and housing. One of their projects, which perhaps rivals their studies for housing sites and F.H.A. developments all fitted to the peculiar circumstances, climatic and otherwise, is the house of the people of guam, a social center for official gathering, with an incidental dwelling of the Governor, the first servant of the people. It replaces the old "palasyo," representative of an earlier colonial government.

GUAM: Schools continued from page 19

Of the projects now within the capital improvement program of Guam, the Adelup school is farthest progressed and is most beautifully situated on Adelup Point. This is a peninsula to the west of Agana, jutting out almost to the reef between the emerald green waters of the shallow shelf which surrounds the shore line. The westerly outline of the "neck" which connects the peninsula with the mainland has all the qualities for the development of a recreational beach and so the whole school is conceived as a recreation center, as one of the rallying points of adult education, adult sociability, as well as elementary school training. The school is erected on three levels, abandoning the idea of levelling of the site which with the hardness of coral rock is one of the most expensive features of any construction in Guam.

NOTES IN PASSING continued from page 13

the first to point this out in his important book, *The Origins of Love and Hate*, Kegan Paul, London, 1935.)

Such an interpretation of the meaning of aggressive behaviour in children puts a very different complexion upon the manner of handling it than has been customary in the past. Aggressive behaviour in all human being most frequently represents a response to frustration. A response to the frustration of expected satisfaction.

As the result of the work of a large number of investigators it is now indisputably clear that the satisfaction of the child's needs by the mother or some substitute for the mother is necessary for the healthy physical and mental development of the person. Physical satisfaction of the needs of the organism is not enough; what is necessary in addition is the warmth, the love of another being who is deeply interested in the welfare of the child.

It is becoming increasingly clear that the infant is born not only with the need to be loved, but also with a need to love; he is certainly not born with any need to be aggressive.

This view of human nature makes a very different picture from the traditional one with its conception of man born with aggressiveness. It is that view which rendered rationalizations about the "innate warlikeness" of man, and facile generalizations about man as a "brute", the stock in trade of every former authority on human nature. But modern research has shown that this view of human nature is erroneous. Man is not born evil or aggressive—he is rendered so. This being the case, it is incumbent upon us to realize that we can best change human nature for the better not by working on man's biological inheritance but by working on his social inheritance; by changing those conditions which produce disharmony in the person and corresponding disharmony in his society. As Professor Warder C. Allee has said: "Despite many known appearances to the contrary, human altruistic drives are as firmly based on an animal ancestry as is man himself. Our tendencies toward goodness, such as they are, are as innate as our tendencies toward intelligence; we could do well with more of both."

The school of evolutionary thought which preached the struggle for existence and the survival of the fittest gave a one-sided view of nature as a competitive "red in tooth and claw" process, and omitted almost entirely the factors of co-operation and mutual aid, which play so great a role in the ecology, the balance, of nature. The resulting view of nature was thus put badly out of focus, but upon it was erected a view of human nature which was as readily accepted as was the evolutionary theory of nature modelled on a *laissez faire* industrial civilization.

Perhaps one of the most important of our conclusions is that never was there a stereotype more unsound than that enshrined in the view; "You can't change human nature". On the contrary, we find that man is the most plastic, the most malleable, the most educable, of all living creatures; indeed, that educability is a species character of *Homo sapiens*. Man is the learning animal, and he is capable of learning and changing he views and his habits throughout his life.

Human nature, happily, is a great deal better in its promise than man has thus far realized in his performance.—From the Unesco COURIER—M. F. Ashley Montagu.

T H E M A G A Z I N E

3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Please enter my subscription for year(s). My \$..... check is attached.

New ☐ Renewal ☐

NAME

STREET

CITY ZONE STATE

OCCUPATION

arts & architecture

DOMESTIC RATES

1 Year\$ 5.00
2 Years\$ 9.00
3 Years\$12.00

FOREIGN RATES

1 Year\$ 6.50
2 Years\$12.00
3 Years\$15.00

PRODUCTS



merit specified

for the new Case Study House

DESIGNED FOR THE MAGAZINE ARTS AND ARCHITECTURE BY CRAIG ELLWOOD

The new Case Study House for the magazine, ARTS & ARCHITECTURE, designed by Craig Ellwood, is now practically completed, and after the final touches of the landscaping it will be photographed, presented in the magazine and opened to the public during the month of June.

The following is a list of those materials which have been specified by the designer for the new Case Study House, representing a careful selection of products on the basis of quality, design, and general usefulness. They have been selected from among many good products as the best suited to a specific purpose, or at least best suited to the use to which this individual designer intends to put them. They are, therefore, (within the meaning of this program) Merit Specified.

PREVIOUSLY NOTED:

Allenco Fire Hose Stations

Manufactured by W. D. Allen Manufacturing Company, Chicago 6, Illinois
West Coast Office at 2330 West Third Street, Los Angeles 5

American Maid Shower Door

Manufactured by the American Shower Door Company, Inc.
1028 North La Brea Avenue, Los Angeles 38

Aquella Waterproofing material

Manufactured by Prima Products, Inc., 10 East Fortieth Street, New York 16

Bendix Automatic Washer, Automatic Dryer

Manufactured by Bendix, Home Appliances, Inc., South Bend 24, Indiana

Borg Bathroom Scales

Manufactured by Borg-Erickson Corporation, 469 East Ohio St., Chicago 11

Built-in Television Outlet

The T. V. Outlet Company, 6510 Teesdale Avenue, North Hollywood, California

Ceramic Mosaic Tile

Manufactured by The Mosaic Tile Company, Zanesville, Ohio; distributed in Southern California by The Mosaic Tile Company, 829 N. Highland, Hollywood 38

Desert Rock Roofing Granules

Desert Rock Milling Company, 2270 Jesse St., Los Angeles 23

"Edco" Delayed Action Light Switch

Manufactured by Electric Deodorizer Corp., 9993 Broadstreet, Detroit 4, Mich.

Faries Bathroom Accessories

Manufactured by Faries Manufacturing Co., Decatur, Illinois

Fiberglas Insulation

A product of Owens-Corning Fiberglas Corporation, Toledo 1

Garden Flood Lights

Manufactured by Stonco Electric Product Co., Elizabeth, N. J. Distributed by The McLoughlin Company, 811 East Fourteenth Place, Los Angeles 21

Gas-Fired Automatic Incinerator

Manufactured by Bowser, Inc., Incineration Division, Cairo, Illinois.

Geneerco Doors

Manufactured by the General Veneer Manufacturing Co., 8652 Otis St., South Gate

General Water Heater

Manufactured by General Water Heater Corp., 1 East Magnolia Blvd., Burbank

Glide-All Sliding Cabinet Doors

Manufactured by Woodall Industries, Inc., 4326 Van Nuys Blvd, Sherman Oaks

Globe Lighting Fixtures

Manufactured by Globe Lighting Products, Inc., 2121 S. Main St., Los Angeles 7

Globe Vanitory

Manufactured by the Globe-Wernicke Company, Cincinnati, Ohio
Distributed by Thomas W. Berger, Inc., 701 American Building, Cincinnati

Heat Registers and Ventilating Grilles

Manufactured by The Hart and Cooley Manufacturing Company, Holland, Michigan
Distributor: The Rueger Company, 1335 South Hill Street, Los Angeles 15

Kaiser Hardwall Plaster

Manufactured by the Kaiser Gypsum Division of Kaiser Industries
148 South Robertson Boulevard, Beverly Hills, California

Linen Carpets by Klearflax

Manufactured by Klearflax Linen Looms, Inc., Duluth, Minn.

Loafer Lawn Chair, Utilitee Folding Chair

Manufactured by the Crescent Aluminum Products Company, Allegan, Michigan

Lytecaster Lighting Fixtures

Manufactured by Lightolier Company, Jersey City 5, New Jersey

Marco Recessed Lighting Fixtures

Manufactured by Marvin Manufacturing Co., 3071 East Twelfth Street, Los Angeles

Milwaukee Fluorescent Bathroom Cabinet

Manufactured by Northern Light Company, 1661 North Water Street, Milwaukee

Mississippi Obscure Glass

Manufactured by Mississippi Glass Co., 88 Angelica St., St. Louis 7

Modernfold Accordion Doors

Manufactured by New Castle Products, Indiana, and distributed by Modern Building Specialties Company, 1729 Maple Street, Los Angeles 15

Modular Hollow Clay Block

Manufactured by the Davidson Brick Company, 4701 Floral Drive, Los Angeles 22

Moen Mixing Faucets

Manufactured by Moen Valve Company, a division of Ravenna Metal Products Corp., 6518 Ravenna Avenue, Seattle 5, Washington

Nevamar Laminate

Manufactured by the National Plastic Products Company with warehouse and sales office at 2252 East Thirty-seventh Street, Los Angeles

NuTone Products

Manufactured by NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio, and distributed through NuTone, Inc., 1734 South Maple Street, Los Angeles 15

Palos Verdes Fireplace Rack

Obtained from Palos Verdes Corp., Administrative Building, Rolling Hills, Calif.

Payne Perimeter Heating Unit

Manufactured by the Payne Furnace Company, Monrovia, California; the unit will be installed by La Brea Heating Co., 734 E. Hyde Park Blvd., Inglewood, Calif.

Pittsburgh Plate Glass

Manufactured by Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania

Plexolite

Manufactured by Plexolite Corporation and distributed by Plexolite Sales Company, 4223 West Jefferson Boulevard, Los Angeles 16

Plugmold

Manufactured by the Wiremold Company, Hartford 10, Connecticut

Plumbers' Brass Goods

Manufactured by American Sanitary Co., Abingdon, Illinois

Portland Cement is manufactured by more than 150 different plants in 34 of the United States and in Canada.

Pumice Aggregate

Crownite is distributed in California by Blue Diamond Corp., Los Angeles; Pacific Coast Aggregates, Inc., San Francisco; Squires-Belt Materials Co., San Diego

Ramset Fastening System

Ramset Fastening System, Inc., 12117 Berea Road, Cleveland 11

Revolvodor Wardrobes

Manufactured by Coast Store Fixture & Manufacturing Corporation, and marketed by Revolvodor Corporation, 1945 North Central Avenue, El Monte, California

Rotir Electric Barbecue Spit

Manufactured by the Rotir Company, 8470 Garfield Avenue, Bell Gardens, Calif.

Russwin Locksets

Manufactured by the Russell and Erwin Division of The American Hardware Corp., New Britain, Conn. West Coast Rep.: R. C. Bolt, 325 Nancy Way, La Canada.

Servei Refrigerator

Manufactured by Servei, Inc., Evansville 20, Indiana

Shirley Steel Kitchen Sink and Cabinets

Manufactured by the Shirley Corporation, Indianapolis 2, Indiana

Steelbilt Sliding Glass Doors and Windows

Manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22

Structural Steel Square Tubing

Manufactured by Drake Steel Supply Co., 3071 East Twelfth Street, Los Angeles

Superfan Portable Forced Air Blower

Manufactured by Queen Stove Works, Inc., Albert Lea, Minnesota

Telephone Conduit

Architects and Builders Service of The Pacific Telephone and Telegraph Company, 740 So. Olive Street, Los Angeles 55, California

Thermodulor Forced Air Heating Controls

Manufactured by Carvell Heat Equipment Co., 1217 Temple Street, Los Angeles 26

Van-Packer Chimney

Manufactured by the Van-Packer Corporation, 209 South La Salle Street, Chicago 4

Western-Holly Automatic Built-in-Gas Cooking Units

Manufactured by Western-Holly Appliance Company, 8536 Hays St., Culver City

J.O.B.

JOB OPPORTUNITY BULLETIN

FOR ARTISTS, ARCHITECTS, DESIGNERS AND MANUFACTURERS

This is prepared monthly by the Institute of Contemporary Art, 138 Newbury St., Boston 16, Mass., as a service to manufacturers and to individuals desiring employment with industry either as company or outside designers. No service or placement fee is charged to artists, architects or designers.

J.O.B. is in two parts:

I. Openings with manufacturers and other concerns or institutions interested in securing the services of artists, architects or designers. We invite manufacturers to send us descriptions of the types of work they offer and the kinds of candidates they seek. Ordinarily the companies request that their names and addresses not be given.

II. Individual artists and designers desiring employment. We invite such to send us information about themselves and the type of employment they seek.

Please address all communications to: Editor, J.O.B., Institute of Contemporary Art, 138 Newbury Street, Boston 16, Mass. The manufacturers request that candidates communicate with the Institute rather than directly with the companies.

I. OPENINGS WITH COMPANIES

A. ARCHITECTURAL DESIGNER: For large, well-established manufacturer of aluminum building materials; to design new structures and products, to redesign structures and products, to assist in developing new architectural uses and applications, and to promote the use of aluminum as a building material. Qualifications: training and experience as an architect, desire to work full-time in industry rather than to engage in private architectural practice, ability to work with engineers and other designers.

B. ARCHITECTURAL SALES MANAGERS AND SALESMEN: For large, well-established national manufacturer, as Regional Sales Managers or Salesmen of aluminum and aluminum building materials to architects and contractors. Attractive salaries for mature men with architectural background or interests, extensive sales experience, strong connections with architects and builders in their area.

C. ARTISTS: Eastern manufacturer wishes to get in touch with schools (or individuals) that can recommend artists with conception of packaging approach and design, to do key (black & white) drawings; modest beginning salary.

D. AUTOMOTIVE DESIGNERS: The Institute knows of an automobile manufacturer interested in obtaining names, addresses and qualifications of industrial designers experienced, or desiring employment, in the field of automobile designing. Training in engineering is considered a desirable asset in applying for such a position.

E. CARPET DESIGNERS: The Institute invites experienced soft-surface floor-covering artists and designers to inquire about an exceptional design staff opening with a large manufacturer near New York City. Salary open. Excellent working condition. Suggestions of possible candidates will be welcomed. Individuals who have worked with carpet manufacturers and who can handle check-work, etc., are especially desirable.

F. CERAMIC DESIGNERS (free lance): Castleton China, which retains the Institute as an advisor in design matters, invites designers to submit sketches for conventional and coupe shape decorations. Sketches accepted will be paid for at current market rates. Sketches if not purchased will be returned within thirty days. Please send all sketches to the Institute, 138 Newbury St., Boston, attn. Mr. Zahn.

G. DESIGNER—COLOR COORDINATOR: Large New England plastics manufacturer has a position for 1953 or recent graduate of industrial design school as coordinator of design and color in design planning and development. Administrative and organizing ability, mechanical aptitude, practical approach needed. Good starting salary. Excellent future.

H. DIRECTOR OF MERCHANDISE: Opening for administrator and supervisor of Merchandise Dept. of large, well-established American manufacturer of wrist watches and men's jewelry. Directs styling, packaging and pricing of company's products; heads large company design department, develops and maintains market pre-testing programs. Prefer man over 35 years of age; experience in design, architecture or jewelry sales desirable. Must be willing to locate in Middle West. Excellent starting salary. Apply Editor, J.O.B.

I. FURNITURE DESIGNER: Opening in New York Industrial designer's office for designer of contemporary furniture. Background of at least three years' work in industrial design or architecture or both in addition to school training. Work if satisfactory could lead to position as head designer for large furniture manufacturer.

J. INDUSTRIAL DESIGNER: Opening in industrial designer's office for young married man (draft-exempt). Preferably experienced in industrial design and interested in product, interior, and package design. Must have degree in Industrial Design. Gross salary approximately \$300 per month. Write Mr. Channing Wallace Gilson, 4035 Cumberland Ave., Los Angeles 27, California.

K. INTERIOR DESIGN—SALES: Well-known New England architectural firm seeks aggressive sales person to set up interior design department and to purchase furniture, accessories, etc. Office and showroom space in firm's offices; half of capital for inventory supplied by firm; otherwise independent operation. Good opportunity for person with sales ability and interest in contemporary architecture.

L. PACKAGE DESIGN DIRECTOR: For large, well established national manufacturer, to head group of artists and designers of packages and labels for wide variety of products. Qualifications: maturity and experience as a package designer with good record of successful packages and labels, knowledge of merchandising, ability to lead and administer group, willingness to live elsewhere than in New York City.

M. PRODUCT DESIGNERS: A large, well-established manufacturer of aluminum invites product designers to apply for staff positions in an expanding design and styling department, offering considerable variety in types of products designed for the company's customers.

N. RETAIL STORE DISPLAY: One of the largest specialty stores in Metropolitan Boston offers an excellent opportunity for a recent art school graduate in display and decorating. Duties consist of display designing, installing merchandise, selling displays. Male only. Modest beginning salary; opportunity for advancement.

O. TEACHER—INTERIOR DESIGN: Home Economics Department of distinguished university seeks teacher of interior design and house planning. Need Master's degree and experience in college teaching and professional interior decorating. Male or female about 35 years of age. Salary and rank according to qualifications.

P. TV-RADIO DESIGNERS: A large, Midwestern manufacturer wants two new designers:

1. **Experienced designer** (Possibly with furniture background) with complete knowledge of furniture. Capable of both traditional and modern design. Ability to design in plastics also helpful. Salary open.

2. **Young designer** (just out of school or with some experience). Must be outstanding and interested in design of TV, radio, etc. Starting salary \$4500-\$5000.

Q. TWO-DIMENSIONAL DESIGNERS: (Two males or one male/one female) New York City. Well-established firm specializing in design of wallpapers, drapery fabrics, table linens, etc. Prime requisite: Good academic background in fine arts. Ability to draw and paint in water color or poster technique. Textile experience

not absolutely necessary. Moderate beginning salary. Excellent opportunity for advancement.

II. ARTISTS AND DESIGNERS SEEKING EMPLOYMENT

The Institute does not necessarily endorse the following individuals, who are listed because they have asked the Institute to help them find employment.

A. ART DIRECTOR: Graduate Vienna Academy of Arts and Crafts, award for graphic work; 7 years as art book publisher, designing own titles; just wrote, designed and illustrated "The Home of the U.N." For last 3 years institution art director. Offers services as free-lance. Inquire Editor, J.O.B.

B. CARTOONING, COMMERCIAL ART: Partially house-bound talented artist desires contacts with companies or individuals needing free-lance art work, illustrations, cartoons, greeting cards, plaques, etc. Contact directly or through J.O.B. Editor. (Age: 30) S.P.B. Clement, 49 Autumn St., New Haven 11, Conn.

C. DESIGNER: 7 years free-lance experience in typographical design, illustration and display combined with 5 years college teaching. Organizational and administrative ability. MFA 1948. Desires West Coast position. (Male, age: 31.) Inquire Editor, J.O.B.

D. DESIGNER, TEACHER: 12 years New York and California experience in contemporary furniture and interior design; teaching two and three dimensional design; work and essays published in magazines. Now West Coast resident; seeks teaching, design work in New England; Boston area preferred. (Male, age: 34.) Inquire Editor, J.O.B.

E. DESIGN EXECUTIVE: Considerable experience in organizing and directing design departments for two major Eastern manufacturers of consumer products. Also experience in product planning and development. Highly recommended by the Institute. Available immediately for free-lance or staff work. Inquire Editor, J.O.B.

F. INDUSTRIAL DESIGNER: 1951 graduate of Art Center School, Los Angeles, desires staff employment in product design in Los Angeles area or West Coast. 1 1/2 years staff experience with major manufacturers. Highly recommended by the Institute. (age 26) Inquire Editor, J.O.B.

G. INTERIOR—INDUSTRIAL DESIGNER: Experienced teacher and designer seeks full-time work as designer. Pratt Institute, Industrial Design Certificate (3 yr. course) 1945; Michigan State College; New York State College of Ceramics, Alfred University, B.F.A., M.F.A. 1950. Architectural and design work in industrial designer's office, one year; teacher of design in colleges, seven years. (Female, age: 30.) Inquire, Editor J.O.B.

H. JOURNALISM, ADVERTISING, PUBLIC RELATIONS: Newspaperman with passion for progressive design, organic architecture. Desires publication, advertising or public relations job with organization concerned with above. Interested in makeup, typography as well as writing. (Age: 27.) Inquire Editor, J.O.B.

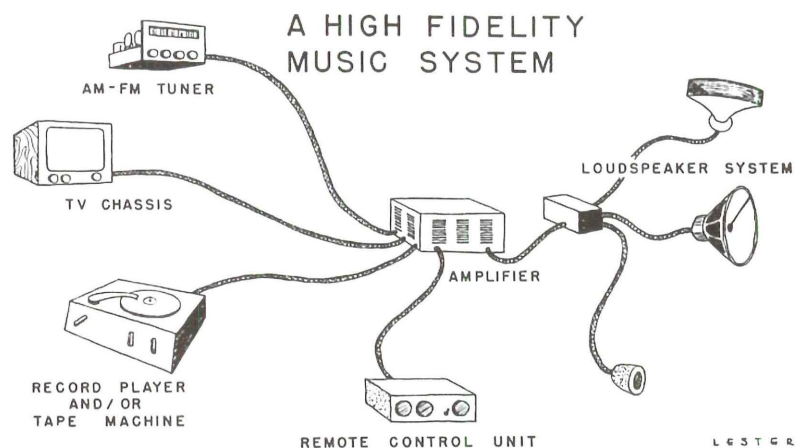
I. MURALIST: Experienced; now in West. Murals for contemporary architecture. Interested in submitting bids for execution of multi-visible mosaics, stereoptic collages, blueprint photograms, vitreous enamel panels, etc. For information and bids contact Joseph L. Young (age: 33), 2000 Rustic Canyon Road, Pacific Palisades, California.

ADJUSTABLE
Swing Tray
for
DRAFTSMEN • ARTISTS • CRAFTSMEN
No more lost tools, no more broken points. Finished hardwood tray 10 1/2" x 14". Polished aluminum castings throughout. Three pivot points allow easy positioning of tray anywhere on the board. . . . Tray level regardless of board angle. Send check or money order to
KLEER THE BOARD MFG. CO.
3225 N. E. 18th Avenue, Portland 12, Oregon



DESIGNING THE HIGH-FIDELITY MUSIC ROOM

BY JACK LESTER

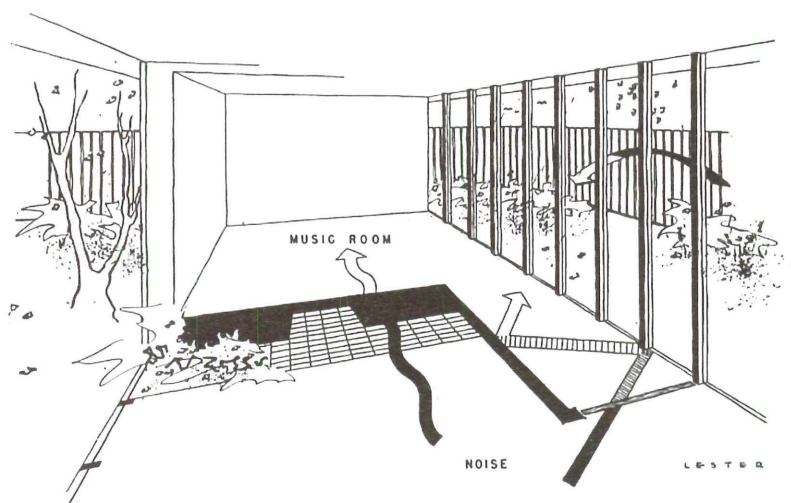


1. HELPING THE CLIENT SELECT THE BASIC ELEMENTS OF HIS HIGH-FIDELITY EQUIPMENT IS AN IMPORTANT PART OF THE ARCHITECT'S RESPONSIBILITY. CONSISTENT QUALITY WITHIN THE SYSTEM IS IMPORTANT. COST ALONE MAY PROVE TO BE A POOR CRITERION OF QUALITY.

The thousands of people that thronged the numerous exhibits of high-fidelity equipment and enjoyed the demonstration of three-dimensional sound, at the Audio Fair, held recently in Los Angeles, were an interesting indication of a degree of public acceptance of the high-fidelity reproduction of good music that could conceivably reflect in a future demand for a well-designed high-fidelity environment—a modern music room.

Essentially, the design of a high-fidelity music room would appear to be similar to many other problems for which the architect has determined reasonable solutions in recent years—modern technology develops certain highly intricate devices, intended to satisfy certain basic human needs or desires, for which a segment of the public develops an increasing thirst and the architect finds his responsibility of evaluating a new phenomenon and correlating it with the total environment, we find it necessary to develop a basic understanding of the potentials and limitations of the new devices. One has but to survey the multitude of excellent reasonably-priced high-fidelity audio equipment now available to the music-lover, to realize how complex the selection of an intelligent combination of high-fidelity components and the planning of a flexible and expandable environment for the equipment and the listeners could be if seriously analyzed. It doesn't make much sense for industry to expend tremendous energies to develop extremely sensitive audio equipment if we, as architects and designers, fail to provide an acoustical environment that will compliment such excellent equipment. Here again, the architect's or designer's responsibility is to evaluate and correlate certain technical and social factors to the ultimate pleasure of the client.

The answer to the inevitable question concerning the desirability

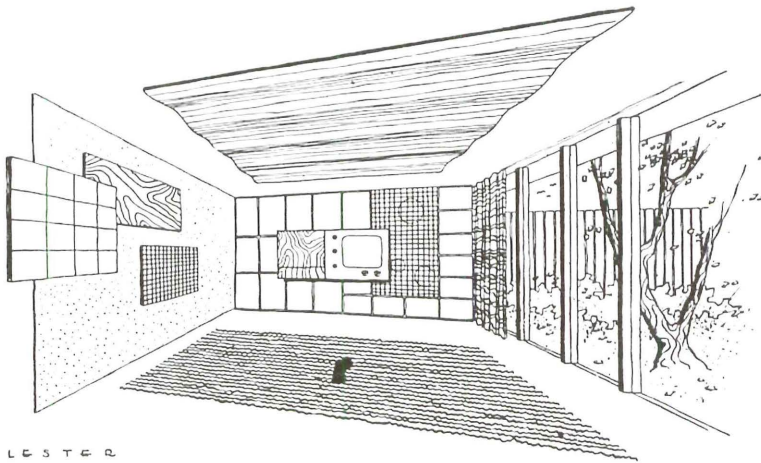


2. SONIC PRIVACY IS IMPORTANT TO A SUCCESSFUL HIGH-FIDELITY MUSIC ROOM. THE ROOM SHOULD BE SITUATED SO THAT STREET, YARD, AND HOUSE NOISES ARE SUBDUED TO A POINT WHERE THEY DO NOT JEOPARDIZE COMFORTABLE MUSIC LISTENING.

of an audio consultant being engaged by the architect, is of course, contingent on the scope of the project and budget, and the client's desire for a relatively high degree of musical perfection. Such consultants are available and the inherent complexity of the electronic and acoustic problems involved in the design of a high-fidelity music room would suggest the desirability of their use. The architect cannot be expected to be the complete master of each of the extremely complex technologies that he encounters in the comprehensive design of a building—even a residence. Budgets being what they are, however, even the most avid Hi-Fi fan may insist that his architect be sufficiently conversant with high-fidelity equipment and acoustics to design the music room without a paid consultant.

Of course, it goes without saying, that the design of a successful high-fidelity music room must be predicated on the client's individual likes and desires. Within the realm of music, personal taste is a very real factor rooted in genuine differences in physiological and psychological composure—even among members of a given family. What to the ear of the architect may be good, to the ear of the client or his family may occasion considerable displeasure.

A comprehensive discussion between the client and the architect and a subsequent combined-sampling of the available high-fidelity equipment under reasonably good show-room conditions should encourage certain basic decisions relative to the specific equipment to be included in the initial installation and the future components that must necessarily be considered in the initial planning stage.



3. SERIOUS THOUGHT SHOULD BE GIVEN TO THE ARRANGEMENT OF THE HIGH-FIDELITY EQUIPMENT AND TO THE ACOUSTICAL CHARACTER OF THE MUSIC ROOM. A ROOM WITH POOR ACOUSTICAL TRAITS WOULD SEEM HIGHLY INCONSISTENT WITH THE EXCELLENT QUALITY AVAILABLE IN HIGH-FIDELITY SOUND EQUIPMENT.

Your list will very likely include such items as an AM tuner, an FM tuner, a tape recorder, a record player, a pre-amplifier, an amplifier, a TV chassis, and a loud-speaker system. As is frequently the case in selecting materials, cost alone cannot be relied on as a dependable criterion in the selection of quality high-fidelity audio equipment. In this regard, an engineering consultant who is familiar with vast numbers of high-fidelity components available could doubtless enable the client to put his money where it would count most.

Almost more important than cost, is consistent quality. It's the old story of the weak link. Since various components of the high-fidelity equipment will inevitably be used together, there is very little good logic involved in the selection of a high-quality loud-speaker system, as an example, if the amplifier or one of the other basic components of the system is not capable of delivering an audio signal of equally high quality to the 'speaker system. Some authorities recommend what would seem to be a rather sensible approach: the architect and client might select three or four possible combinations, each group having consistent quality within itself, ranging from a medium-quality 'combo' to an excellent—quality 'combo'. Subsequent price estimates would then make it possible for the client to select a consistent combination of high-fidelity equipment that satisfies his taste and is within his budget. It is well to keep in mind that the quality of the equipment selected initially will ultimately determine the quality of any future audio equipment that may be intended to function later with the initial components. With this in mind, it might be advisable to limit the initial installation to a minimum of basic components, stressing higher quality so that later, when additional

Miller
sliding glass doors and windows
offer complete freedom in modern
architectural design

Automatic weatherstripping

Quality hardware

Can be installed after plastering

The increasing specification of Miller doors and windows on the drawing boards of leading architects throughout the West is proof that the excellence of the product has been attained through the use of disciplined designed skills.

FRANK B. Miller MFG. CO., INC.
3216 Valhalla Drive
Burbank, California

Immediate delivery.
Please write for pictorial brochure.

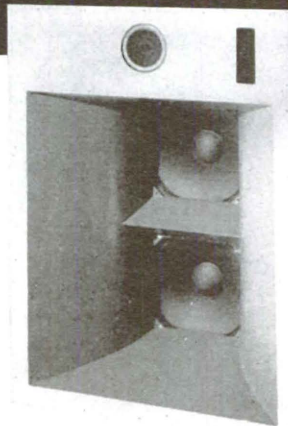
IMPORTANT NEWS FOR ARCHITECTS!

The world's finest
high fidelity
speaker system
is now available
as a complete unit for
**BUILT-IN
INSTALLATIONS**

This complete Jim Lansing speaker system includes two 15" Jim Lansing low frequency speakers, the incomparable Koustical Lens, a 1200-cycle crossover network and the unique full front-loaded horn enclosure.

Installation is extremely easy and inexpensive. Simply set the unit between ordinary studding. No acoustic problems to solve; no expensive cabinet construction.

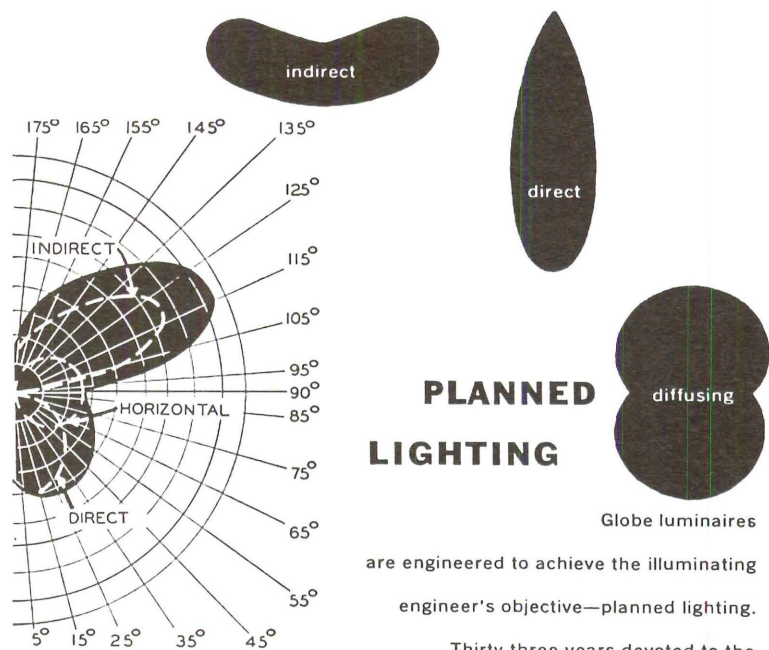
Complete specifications and detailed installation instructions are available. Write today.



D 31050 H FRONT EXPONENTIAL HORN ENCLOSURE

Jim Lansing

JAMES B. LANSING SOUND, INC.
2439 FLETCHER DRIVE
LOS ANGELES 65, CALIFORNIA




PLANNED LIGHTING

Globe luminaires are engineered to achieve the illuminating engineer's objective—planned lighting.

Thirty three years devoted to the art and science of lighting are behind Globe's ability to produce the right light for every application.

For better planned lighting
consult with a Globe Illuminating engineer

GLOBE Lighting Products, Inc.

 2121 S. Main St., Los Angeles 7, Calif.

New York: 1710 Flushing Ave., Brooklyn.

designed by
Finn Juhl



BAKER FURNITURE, INC.
Holland, Michigan

CHICAGO
6TH FLOOR MERCHANDISE MART

NEW YORK
THE MANOR HOUSE
305 MADISON AVENUE

LOS ANGELES
6778 BEVERLY BOULEVARD

EXECUTIVE OFFICES: EXHIBITORS BUILDING, GRAND RAPIDS 2, MICHIGAN

high-quality units are desired, they may be added one-at-a-time without their effectiveness being limited by an existing weak link.

Although in this article we are primarily concerned with proper use of high-fidelity reproduction equipment, it is important to remember that the TV set and quite possibly a piano would want to be considered as possible components of a well-planned family high-fidelity music room.

Having determined the quality and quantity of the high-fidelity equipment to be accommodated in the music room, it is time to consider the nature of the room or area that will constitute an adequate acoustical environment for the audio equipment—an acoustical link between the equipment and the listeners.

Considering first the relationship between the listening function and the total domestic environment, it is rather obvious that this is a distinctly more audible one than one of a physical relationship, except in-so-far as the former is a function of the latter. If high audio quality is our goal, the inevitable conclusion is that a successful high-fidelity music room must enjoy adequate sonic isolation from annoying street, yard, and house noises is dependent on removing the music room as far as is practical from the sources of such noises and then placing as much sonic impedance in the path of the noise as is commensurate with a reasonable budget. Generally speaking, the music room might well be located near the rear of the site in an area remote from the kitchen and children's play areas. The enclosing wall and ceiling structure should, in-as-far as is practicable, be constructed of materials that inherently resist sound transmission. Here again, the weak-link principle is a factor. It makes little sense to construct the bulk of the enclosure of materials that do a good job of keeping the noise out and the music in if a series of open windows, a light-weight poorly fitted door, or an improperly designed air conditioning duct negate the otherwise effective isolation accomplished by the enclosure. The structural connection between the music room and the rest of the house may constitute a minor problem relative to telegraphing annoying noises to the music room. It is doubtful whether this problem would be serious enough in a residence to justify extensive preventive measures. However, certain minor techniques might be devised to somewhat alleviate the problem. Of course, depending on the avidness and persistence of the high-fidelity enthusiast, the isolation of the music room might be as important to the rest of the family and the neighbors as to the Hi-Fi bug.

Within the scope of a single article concerning a Hi-Fi room it is only possible to generalize on the actual physical layout of the high-fidelity equipment, so vast is the possible selection of excellent equipment. Although the present trend toward the centralizing of much of the equipment within a music wall seems to be easily justified, it would appear to be only one of at least several possible basic approaches. Normally, the convenience of centralizing controls suggests that the equipment be closely grouped. However, there is remote control equipment available that makes it possible for a seated listener to leisurely maintain control of his Hi-Fi system, some components of which (for reasons possibly of space economy) might be located as far as one hundred feet away. However, most basic Hi-Fi units are not unduly bulky, and there is little reason why they cannot be conveniently grouped to minimize maintenance problems. A remote control unit would still be a distinct advantage from the standpoint of the ease, for example, with which the listener could compensate for the differing qualities of domestic and foreign recordings. It might be desirable to provide a floor race way to accommodate the remote control equipment. Certain rarely manipulated units, such as possibly the amplifiers, could be positioned high in the music wall while the central section could be utilized for such components as the tuners, the record player, and the TV chassis. The lower portion of the wall could easily accommodate bulk record and other miscellaneous storage.

The proper location of the several speakers that may be necessary to complete a satisfactory Hi-Fi system is extremely important. With practical three-dimensional sound now a distinct probability, the importance of the proper location of the 'speakers and the correct design of their enclosures becomes even more critical. In this respect, the specific advice of a reputable manufacturer or an audio consultant is probably the best approach.

The arrangement of the basic elements within the high-fidelity music room relative to acoustics is also important. If it is convenient

to arrange the 'speakers, the piano, and the TV screen along one wall of the music room, for the sake of good clear distribution of the complete sonic spectrum it may be desirable that this transmitting portion of the room be treated with live reflective materials. Conversely, much of the listening portion of the room may well be treated with soft absorptive materials to inhibit undue reverberation.

Neither sound distribution or reverberation constitute a serious problem in a relatively small music room. The potential high level of music intensity, as compared to the relatively small volume of space enclosed within the room, virtually insures more than adequate sound distribution. A moderate amount of furnishings, including some carpeting and drapery, will almost certainly remove the room from the danger zone of excessive reverberation.

Probably the most important acoustical consideration in the design of a high-fidelity music room is the achievement of an optimum relationship between reflective and absorptive surfaces. Although a certain amount of absorption is essential to prevent excessive reverberation, some reflective surfaces are necessary to insure a quality of brilliance in the music. Quantitatively this balance is difficult to anticipate because of an inevitable number of varying factors. To begin with, certain materials reflect different portions of the sound spectrum with varying efficiency. In designing a music room, the architect has very little control over the amount and type of furnishing that may from time to time be added to or subtracted from the room or the number of listeners contained by it—both of which affect the absorption qualities of the room. If a large glass area is involved, a drapery will probably be desirable at least part of the time for reasons of sonic isolation. Whether this drapery is extended or not will have an affect on the absorption qualities of the room. These factors, combined with the prerogatives of individual taste relative to the degree of brilliance desired, make it virtually a categorical necessity for the architect to provide a means of conveniently altering the absorption qualities of the high-fidelity music room.


In an attempt to summarize the more important acoustical considerations relative to the design of a high-fidelity music room, we have sketched a room that we believe might prove to be a rather reasonable compromise. For the sake of initial brilliance, the floor and wall surfaces in the end of the room from which the music originates are treated in reflective materials. Although its use might be largely academic in a room of this size, a reflective corrugated lighting soffit is suspended from the ceiling to help insure adequate sound distribution by diffusion. The floor is largely carpeted to balance the reflective quality of the ceiling. The opposite walls are slightly non-parallel to minimize flutter echoes. The glass wall is draped to improve its isolative value. The wall opposite the loudspeakers is treated with acoustical plaster to prevent a harsh echo. And the wall opposite the draped glass-wall is a reflective hard-wall plaster to help insure ample musical brilliance.


A number of interesting and colorful two-faced panels are arranged on the plaster wall to make it possible to alter the absorption characteristics of the room. These panels could be constructed of plywood with an acoustical treatment on one side. Depending on which side of the panels were exposed, the relative brilliance of the room could somewhat be altered to satisfy the listeners' tastes under varying conditions. If the glass wall were temporarily undraped, the panels could be turned with their soft faces out to partially compensate for the loss of the drape.

Of course many other factors could conceivably enter into the design of a high-fidelity music room. The individual client would doubtless desire that certain features, such as a fireplace, book storage, or perhaps even a snack bar, be included to make the high-fidelity music room a more liveable area. However, the discussion of such miscellaneous features is not within the intended scope of this article. One thing that is important to the success of a high-fidelity music room is an ample supplement of less sensitive equipment—say a small AM set, a portable record player, and a portable TV set—for the convenience of the children. A relatively small investment in such equipment will constitute a rather effective insurance policy for the more delicate high-fidelity equipment.

We have considered here, in the most cursory manner, only the more obvious aspects of a field that is in its infancy. However, the avid following that Hi-Fi has achieved in recent years may be a significant indication that the rapid improvement of high-fidelity reproduction techniques may be the factor that cinches music as a

YOU WILL HAVE A LONG WHITE BEARD BEFORE YOU FIND A MORE INTERESTING
BATCH OF MODERN FURNITURE AND ACCESSORIES PLUS GENERAL MERCHANDISE
THAN AT





HERON-TEAK

989 EAST GREEN ST., PASADENA 1, CALIF.
RING—RYAN 1-8918

HOLLYWOOD JUNIOR

COMBINATION
SCREEN and METAL SASH DOOR

★
The "WEATHER-WISE"
DOOR!!

A VENTILATING SCREEN DOOR
A SASH DOOR
A PERMANENT OUTSIDE DOOR
ALL 3 IN 1!

Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

IT GUARANTEES YOU YEAR 'ROUND
COMFORT, CONVENIENCE and ECONOMY

WE ALSO MANUFACTURE A COMPLETE LINE OF
SHUTTERS, C. C. DOORS, SCREENS, SCREEN DOORS, LOUVRE DOORS

WEST COAST SCREEN CO.

1145 EAST 63rd STREET LOS ANGELES, CALIFORNIA
ADAMS 11108

★ ★ ★ ★ ★
WRITE FOR FREE ILLUSTRATED LITERATURE ★



part of a more enjoyable future mode of contemporary living. It is at this point that a mutual understanding, on the part of the audio and architectural professions, of the problems involved could do most to ultimately combine excellent audio equipment with an efficient acoustical environment to the ultimate pleasure of the client.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

APPLIANCES

• (123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well-designed, engineered, fabricated; merit specified CSHouse 1952.—Western Holly Appliance Company, Inc., Culver City, California.

• (365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toasters, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

DECORATIVE ACCESSORIES

(105h) Mobiles by Harry Hess: 8 individually packaged and constructed designs. Known for simplicity of color and form, crisp design conception and free movement of each element. Illustrated brochure gives dimensions, materials and moderate prices. Also available are custom designs for architects and interior decorators, from Mobile Designs, Inc., by Harry Hess, 150 East 55th Street, Chicago 15, Ill.

FABRICS

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

FLOOR COVERINGS

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrafters, Inc., 143 Madison Avenue, New York 16, N.Y.

FURNITURE

(181a) Baker Modern Furniture: Information complete line new contemporary furniture designed by Finn Juhl, tables, cabinets, upholstered pieces, chairs; represents new concept in modern furniture; fine detail and soft, flowing lines combined with practical approach to service and comfort; shelf and cabinet wall units permit exceptional flexibility in arrangement and usage; various sections may be combined for specific needs; cabinet units have wood or glass doors; shelves and trays can be ordered in any combination; free standing units afford maximum storage; woods are English hawthorn, American walnut, white rock maple in contrasting colors—almost true white and deep brown; most pieces also available in all walnut; special finish preserves natural finish of wood and provides protection against wear and exposure to moisture; excellent craftsmanship; data belong in all contemporary files; illustrated catalog available.—Baker Furniture Company, Grand Rapids, Michigan.

(169a) Contemporary Furniture—New 28-page illustrated color brochure gives detailed information Dunbar new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design, quality hardware; careful workmanship; data belongs in all files; send 25 cents to cover cost; Dunbar Furniture Corp. of Indiana, Berne, Indiana.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N.Y.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces; professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(174a) Information available on contemporary grouping, black metal in combination with wood, for indoor-outdoor use. Illustrated catalogue of entire line

offers complete information.—Vista Furniture Company, 1541 West Lincoln, Anaheim, California.

HEATING & AIR CONDITIONING

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(994) Heating Facts: remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal; merit specified CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans: wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1952.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(115h) American-Standard Radiator Heating: Invaluable new Catalogue R52 for all who sell, select, install radiator heating equipment. Easy to use, index tabs for each section. Liberally illustrated, contains full ratings, technical data, dimensions of all radiator heating equipment made by firm, including boilers, radiation equipment of all types, conversion burners and water heaters, controls and accessories. Public Relations Dept., American Radiator & Standard Sanitary Corp., Pittsburgh 30, Pa.

• (183a) New Recessed Chime, the K-15, completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(116h) Thermo-Base: Simplified, remarkably adaptable system of base-board warm air heating. Made in 8', 5', 3' units, air uniformly discharged over length of unit. May be painted to blend with decorating scheme, used with any type floor in new or old construction. Complete story with instructions told in catalog presented by Gerwin Industries, 214 Spring St., Michigan City, Ind.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting Brochure excellency designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all unit, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(102H) Acusti-Luminous Ceilings: Completely new treatment illuminates room with diffused light over entire ceiling area, eliminating shadows, glare, while the acoustical baffles give high degree acoustical correction. Loses rigidity at 140°, enabling installation below sprinkler heads for attractive decorative effects. Write for complete information on advantages of price and ease of handling. Luminous Ceilings, Inc., 2500 West North Avenue, Chicago, Illinois.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data including prices; worth study, file space.—Century Lighting, Inc., 521 West Forty-third Street, New York 36, New York.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 431 W. Broadway, New York 12, N. Y.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Pressteel Company, 802 Bancroft Way, Berkeley 2, California.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting

fixtures; direct, indirect, semi-indirect, accent, spot, remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(170a) Architectural Lighting: Full information new Lightolier Calculte fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in fibreglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(110h) Incandescent Lighting: Full, thoroughly detailed folio illustrating over 30 incandescent lighting fixtures for commercial, institutional interiors. Specifications included for each unit with candlepower distribution curves, and coefficients of utilization. Units range from various types wall and ceiling brackets to hospital bed lights. Presented by Gruber Lighting, 125 S. First St., Brooklyn 11, N.Y.

MISCELLANEOUS

(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

PAINTS, SURFACE TREATMENTS

(112h) "Spray it and forget it": Hunt Process concrete curing compounds insure full strength of concrete to every surface. Uniform in effect, applied simply; requires no further attention after application. Seals in mixing water at most critical curing time with impervious film. Increased efficiency, decreased cost. Complete, illustrated brochure published by Hunt Process Co., Inc., 7012 Stanford Ave., Los Angeles 1, California.

(164a) Wallpapers: Information Katzenbach and Warren latest "architectural" wallpaper collection. This sculpture wallcovering is a three-dimensional moulded material of great durability, fadeproof, waterproof; especially noteworthy are hand-screened papers simu-

lating materials: Roman Brick, Ancient Wall, Melton Marble, Mosaic; other interesting papers include Spanish Doors and Mirage of Mexican and Guatemalan inspiration. Katzenbach and Warren, Inc., 575 Madison Avenue, New York 22, New York.

(924) Sash and Trim Colors: Folder strong, durable sash and trim colors ground in treated oils; pure, light-fast pigments combined with specially formulated synthetics; won't check, crack, withstands discoloration, retains gloss, flows easily but won't run, sag; good hiding capacity; worth investigation.—General Paint Corporation, 2627 Army Street, San Francisco, Calif.

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistant; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 E. 15th St., Los Angeles 23.

(938) Paint Information Service—authoritative, complete—especially for Architects. Questions to all your finish problems answered promptly and frankly, with the latest information available. No obligations. Also color samples and specifications for L & S Portland Cement Paint, the unique oil-base finish for masonry, galvanized steel. Used on the West's most important jobs. General Paint Corp., Architectural Information Department, 2627 Army St., San Francisco 19, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures, folders Carrco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(175a) Etchwood and Etchwall; textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38, Hillside 8238.

(185a) Plymolite translucent-fiberglass reinforced-building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Ave., Burbank, Calif.

(179a) Plexolite-fiberglass reinforced-translucent sheet: Folder illustrating uses of corrugated or flat Plexolite in industry, interior and outdoor home design and interior office design. Technical data on Plexolite together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Plexolite accessories for easy installation.—Plexolite Corporation, 4223 W. Jefferson Boulevard, Los Angeles, Calif.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington St., Chicago 2, Illinois.

(101h) Color Standards & Color Research: New booklet; only complete review available color standards. Of paramount interest to American industry. Lists reference material resulting from 20 years research establishing base

colors for industries and reporting current trends of color wants in consumer products. Faber Birren & Company, 500 Fifth Avenue, New York 18, New York.

(103h) Genuine Clay Tile, K-400: Compiled by Don Graf, this publication summarizes present status of thin setting bed technique of installing clay tile. Specifications for 3 basic types thin setting installations; important savings in time, weight, materials. Shows opportunities for wider, more flexible use of clay tile on more varied surfaces and areas. Survey published by Tile Council of America, 10 East 40th St., N.Y. 16, N.Y.

(111h) Microwood: Revolutionary wood product for use as fine wall, ceiling covering. Consists of finely-shaven layer wood laminated to thin paper backing. Bendable, high tensile strength; ideal for great variety of treatments. Easily applied with wallpaper adhesive, ordinary equipment. Samples available ten exotic woods, large range rich colors. David Feldman & Assoc., Importers, 525 Walnut St., Cincinnati 2, Ohio.

(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs illustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by Malarkey Plywoods, M. & M. Wood Working Co., 2301 N. Columbia Blvd., Portland, Oregon.

(107h) Tropi-tile: Unusual acoustical tile, unique in texture, beauty and design. Fiberglass backing for noise absorption dramatically camouflaged by the strength and beauty of handsome woven wood surfacing. Can be made to harmonize with any type decor specified and all conventional methods of application apply. A development of Tropi-craft of San Francisco, 14 Sherwood Pl., San Francisco 3, Calif.

PLUMBING FIXTURES, ACCESSORIES

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

ROOFING

(995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4

a

Pacific Coast Studio of the American Crayon Company

621 S. Westmoreland Avenue, Los Angeles 5, California, Dunkirk 8-2288

offers classes and instruction in stenciling, silk screen printing and all Old Faithful Products

special classes, demonstrations and lectures may be arranged upon request

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

arts & architecture

3305 WILSHIRE BOULEVARD, LOS ANGELES 5, CALIFORNIA

Please send me a copy of each piece of Manufacturer's Literature listed:

No.	No.	No.	No.	No.
No.	No.	No.	No.	No.
No.	No.	No.	No.	No.

NAME

ADDRESS

CITY

ZONE

STATE

OCCUPATION

NOTE: Literature cannot be forwarded unless occupation is shown.

per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equal-2" of mineral wool; particularly good for modern design.—Aluminum Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-E built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, California (in 11 western states only.)

(712) Sliding Glass Doors, steel framed: Weather-sealed box section head of bonderized steel; handsome solid bronze hardware and tamper-proof, up-action cam night latch. Brass sheaves, adjustable to assure weathertight fit, roll on stainless steel track. Complete catalogue illustrating standard types and sizes with details of installation.—Arcadia Metal Products, 324 North Second Ave., Arcadia, California.

(901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, P. O. Box 1282, Sacramento, Calif.

(163a) Horizontal Sliding Glass Door-walls: Unique 8-page brochure—detail

and isometric drawings; also 16-page illustrated editorial reprinted from Arts and Architecture; installation and full scale cross sectional details; pioneer and leading producer; top roller-hung and bottom roller types; many exclusive important engineering features; sealed against wind and water; available in hot-dip galvanized, or bonderized under zinc chromate primer; Thermo-glaze, Thermopane and T window units; minimal maintenance; favored by leading contemporary architects; carefully engineered, quality product; completely factory assembled—no loose parts.—Steelbilt, Inc., 4801 E. Washington Blvd., Los Angeles 22, Calif.

(109h) Twinwindow, the Window with the Built-In Insulation: New brochure containing dimensions, specifications, installation information for double-glazed insulating units. Year-round feature reducing heat loss and heat gain during appropriate seasons. Includes surface temperature chart, relative humidity and condensation protection chart. Offered by Glass Advertising Dept., Pittsburgh Plate Glass Company, Pittsburgh 22, Pennsylvania.

(117a) Stock Sash: Information new Kawneer stock sash; designed for modern building needs; new glazing assembly; attractive appearance; resilient-grip principle insures maximum safety, reliability; strong steel clip minimizes breakage due to sudden shocks, high winds, building settling; data belongs in all files.—The Kawneer Company, 1105 North Front Street, Niles, Mich.

SOUND CONDITIONING

(800) Acousti-Celotex Sound Conditioning: Products for every sound conditioning problem; Fissuretone, a new and "different" random-fissured surface, gives a beautiful new pattern and style to Sound Conditioned ceilings. Is highly sound absorbent, lightweight, rigid, incombustible. Suited for commercial or domestic buildings; Gates Ferguson. The Celotex Corporation, 120 So. La Salle St., Chicago 3, Ill.

SPECIALTIES

• (106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel work-

ing frame; sold, serviced nationally; deserves closest consideration; merit specified CSHouse 1952.—New Castle Products, Post Office Box 823, New Castle, Ind.

(182a) Colored Cement Art Tile for floors and walls, either indoors or out. Made by hand but in precision molds insuring accuracy and uniformity of size, with hydraulic presses producing 110,000 pounds of pressure per tile. Age and use increase both durability and beauty of this tile. Easily cleaned, requires no waxing, is not slippery. Absolutely color-fast, lime-proof, waterproof, and resistant to acid. Any design or color can be custom fabricated, while hundreds of standard patterns and color combinations are available. Indestructible beauty for floors, walks, walls, stairs, patios, show rooms, fountains, swimming pools. Write for information. California Spanish Tile Co., 11453 Knightsbridge Avenue, Culver City, California.

(108h) Swimming Pools: Construction portfolio now available to architects, builders. Presents integrated, orderly arrangement of all material necessary for complete pool equipment specification. Includes bulletins How to Build Pools, Public Pools and engineered typical plans for form poured, gunite, concrete block pools. Also equipment catalog, cost estimating form, and price list order forms of Landon, Inc., 5920 Sepulveda Blvd., Van Nuys, Calif.

• (378) Plastic Screen Cloth: Brochures, samples Lumite plastic cloth; impervious to corrosion, stains, wear, bulging; does not need painting, comes in colors; cleans with damp cloth.—James W. Veeder, Chicopee Manufacturing Corporation, 47 Worth Street, New York 13, N. Y.

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; television, magnetic recorders, other optionals; cabinets also available; five-year parts, labor warranty.—Gateway To Music, 3089 Wilshire Boulevard, Los Angeles 15, California.

(149a) Steel Roof Deck: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary press formed sheets for uniform pattern: most effective shape, longitudinal ribs 1½" deep (same thickness as 2"x4") spaced on 5¼" centers; wide cover width of 28¼"; maximum sheet length 14'-4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary of Granite City Steel Company, Granite City, Illinois.

(166a) Imported Danish Cork Tiles: Information and samples, tongue and groove, 5/16" thick, 50% more Cork, 50% denser, no fillers, longer wearing, fine precision cutting, flat laying, light and dark random colors, ultimate style and beauty, reasonable, direct from importer.—Hill Corporation, 725 Second Street, San Francisco 7, California.

• (116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from

ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting; merit specified CSHouse 1952.—Van-Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(39a) Iron Work: Illustrated 44-page catalog showing 200 photographs case iron lacework from old New Orleans Vieux Carre designs; pilasters, balustrades, friezes, other details all exact replicas of authentic originals; also includes photographs wide range modern installations; descriptions, weights, measurements, architectural suggestions; highly useful reference work, belongs in all files.—Lorio Iron Works, 738 South Gayoso Street, New Orleans 19, Louisiana.

(818) Louvered Ceilings: Folders Alumigrid louvered ceilings for contemporary interiors; non-glare illumination, contemporary styling; aluminum, easy to install, maintain; can be used over entire ceiling; full installation, lighting data; well worth investigation.—The Kawneer Company, 730 North Front Street, Niles, Michigan.

(117h) Vinyl-Cork Tile: Completely revised catalog now offered giving detailed features of Dodge Vinyl-Cork Tile. Includes color chart of the 16 patterns available plus comparison table of results numerous tests, also data on design, specification, care and maintenance. Dodge Cork Co., Inc., Lancaster, Pennsylvania.

STRUCTURAL BUILDING MATERIALS

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(104h) Wood and Forest Products and Services: New catalogue lists variety and uses of Teco timber connectors with installation tools prescribed for each. Other important products described, such as Teco's engineering services and various fields of research of Timber Engineering Company, 1319 Eighteenth Street, N.W., Washington 6, D.C.

(114h) Styrofoam: New bulletin on use of Styrofoam for low-temperature insulation. Covers methods of installation on various surfaces, application of adhesives, finishes and data on various low-temperature applications including insulated vehicles, ship holds, refrigerated equipment, many industrial uses. Engineering data and standard sizes, packages also included. Available from the Plastics Dept., The Dow Chemical Co., Midland, Mich.

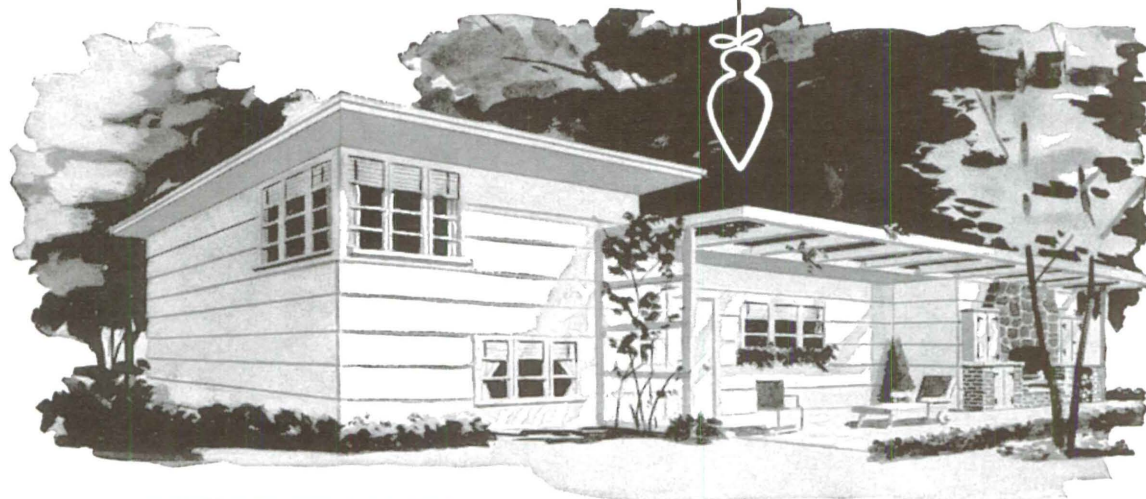
VISUAL MERCHANDISING

(152a) "Effective Use of Space": New 80-page illustrated brochure featuring SPACEMASTER line of standards, brackets and complete units designed to create outstanding open-sell merchandise displays. The good design and amazing flexibility of these fixtures also makes many of them ideal for shelving in homes and offices where movability is required. Complete with suggested layouts, charts, information on installation. Write for free copy of Catalog 50-S.—Dept. AA, Reflector-Hardware Corporation, Western Avenue at 22nd Place or 225 West 34th Street, New York 1, N.Y.

you asked for it...
here it is!

MASONITE SIDING

the new, packaged Presdwood product



smoother

No knots or grain to rise and
check the smooth finishes so easily applied. Takes less paint to
cover; each painting lasts years longer!

stronger

Resists bumps, scrapes, other surface hazards.
Won't split, splinter or crack. Won't push nails out.

out-weathers the weather

Permanent protection in all climates.
This durable all-wood hardboard never rots or corrodes.

saves money

No short lengths! Packaged in convenient 8', 10' and 12'
lengths. Conventional 12", wider 16" and extra-wide
24" widths at no premium. $\frac{5}{16}$ " and $\frac{1}{4}$ " thicknesses.

Home-seekers, contractors and builders—all are learning
about Masonite Siding through a strong, informative adver-
tising campaign that'll make it easier for *you* to specify this
modern material for truly better exteriors.

MASONITE® CORPORATION

Dept. AA-5, 111 Sutter St., San Francisco 4, Calif.

Please send me complete information about Masonite
Siding and other uses of Presdwood.

Name.....

Address.....

City.....County.....State.....

western hardboards for western living



MASONITE® CORPORATION

Dept. AA-5, 111 Sutter St., San Francisco 4, Calif.

"Masonite" signifies that Masonite Corporation is the source of the product

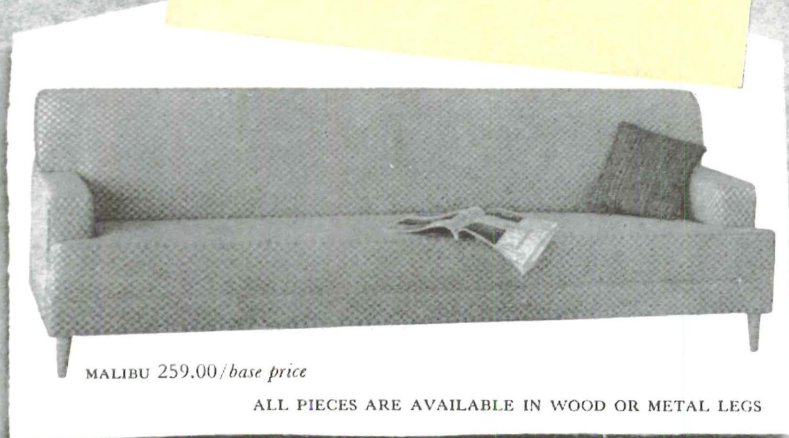
UNITED STATES
LOS ANGELES
CALIF.
2 CENTS



CORONADO 139.00/base price

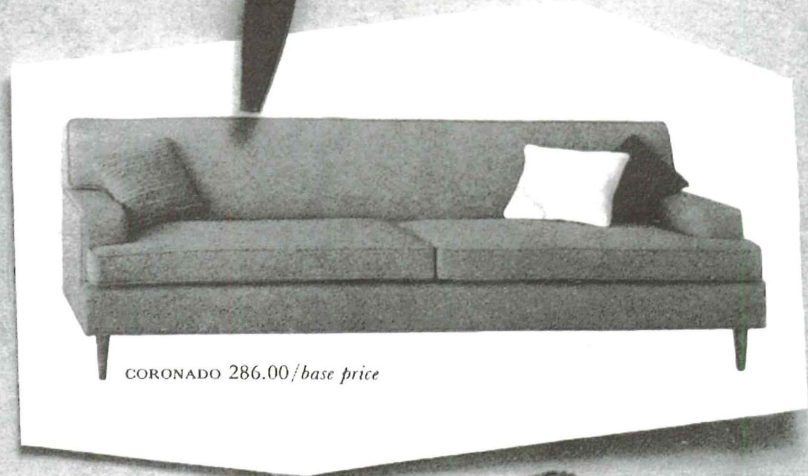
Upholstered pieces from our own shop constructed of foam rubber with meticulous craftsmanship in a complete selection of fabrics. A complementary part of an interior service which also includes floor coverings, draperies, accessories as well as the largest collection of imported and domestic contemporary furniture to be found anywhere.

MR JULIUS SHULMAN ART
7875 WOODROW WILSON DR
LOS ANGELES 46, CALIF

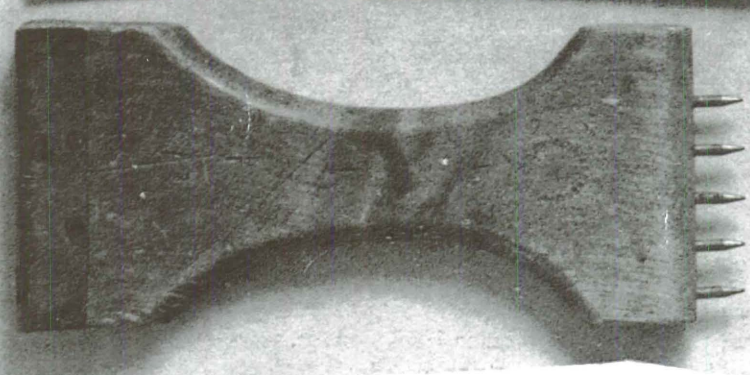


MALIBU 259.00/base price

ALL PIECES ARE AVAILABLE IN WOOD OR METAL LEGS



CORONADO 286.00/base price



CARMEL SOFA BED 349.50/base price



PALO ALTO SOFA 330.00/base price

—CHAIR 180.00/base price

FRANK BROS

LONG BEACH 4-8137—NEVADA 6-3709

2400 AMERICAN AVENUE, LONG BEACH, CALIFORNIA OPEN MONDAY AND FRIDAY EVENINGS UNTIL 9.